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A
Complete
Course in
Dressmaking
in
Twelve Lessons



Lesson VII
Coats

Making coats the way the tailor goes about it. Fitting, cutting and lining explained. How to make smart looking semi-fitted suit coats, peplum jackets, Norfolk coats, Eton jackets, top coats, wraps and children's coats.

by

Isabel DeNyse Conover

A COMPLETE COURSE IN DRESSMAKING

BY
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LESSON VII HOW TO MAKE COATS



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LESSON VII

HOW TO MAKE COATS

WHAT coats “were” and “are” differ widely.

It was not so long ago that the long suffering tailor bent his back and wove and molded and worked several thousand hand stitches into even the simplest lady's coat. Is it any wonder that grandmother hesitated to make her coats and mother welcomed the ready-to-wear garments?



Fig. (1) A tailor used to put hours of hand work on a woman's coat

When curves, bust forms and a corset fit were in fashion a lady's coat required even more careful tailoring than a man's. However, coats have been modernized and pass over into



Fig. (2) Coat making has come to be a matter of ninety per cent plain stitching

the practical possibilities for the home dressmaker.

Straight lines and softness have eliminated the "inners" and it was the inner that needed the special finish. Substrated from haircloth and wadding, coats are much the

same proposition as any other outer garment. Coat making has come to be a matter of ninety per cent plain stitching.

You will be proud of even your first coat if you cut it accurately, stitch it evenly and press it thoroughly. It's all plain sewing but work carefully from the first clip of the shears to the last stitch of the trimming.

First of all in this lesson, I shall tell you about some of the easy-to-make trimmings that give a smart touch.



Fig. (3) Careful cutting simplifies the making

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TRIMMINGS YOU CAN MAKE

Tailors' Tacks: A decorative way of finishing a pleat, a dart or the corners of a



Fig. (4) An enlarged view of a tailor's bar tack

pocket is with tailors' tacks. The simplest of all tailors' tacks is the bar tack.

To make a bar tack, take four or five over-and-over stitches about one-quarter of an inch in length, covering these with over-and-over stitches worked close together and in the opposite direction. (See Fig. 4.)

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To make an arrowhead tack, mark a triangle on the material as *A, B, C*, Fig. 5. Bring the needle up at point *A* and take a short stitch at the point *C*. See Fig. 5 for position of needle. Insert the needle at point *B* and bring it out on the upper line of the triangle just to the side of the first stitch. Take a stitch

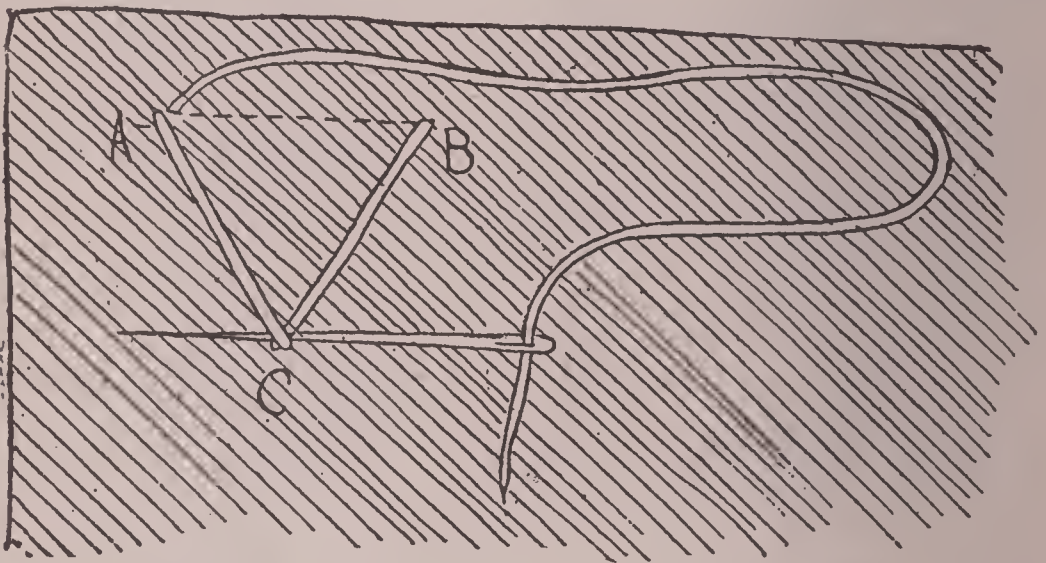


Fig. (5) Diagram for making arrowhead tack

at the bottom of the triangle just above the first stitch and insert the needle on the upper line near point *B* and next to the last stitch. Bring it out on the upper line near point *A* and close to the last stitch. Repeat until the triangle is covered.

Fur Trimming: In handling fur, always cut from the hide side and with the point of a very sharp knife.

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In joining two pieces of fur, select portions that have the fur nearly the same depth at the point of joining.

The fur must always run in the same direction. Butt the edges of the fur together and join with over-and-over stitches using strong linen thread.

Finish the outer edges of a fur trimming piece or banding by taping it. Lay the tape on the fur side of the

piece and whip it to the edge with over-and-over stitches. (See Fig. 6.) Then turn the tape onto the hide side. (See Fig. 7.). This rolls the edge of the fur.

In sewing the fur to the garment, the stitches are taken through the tape and the garment.

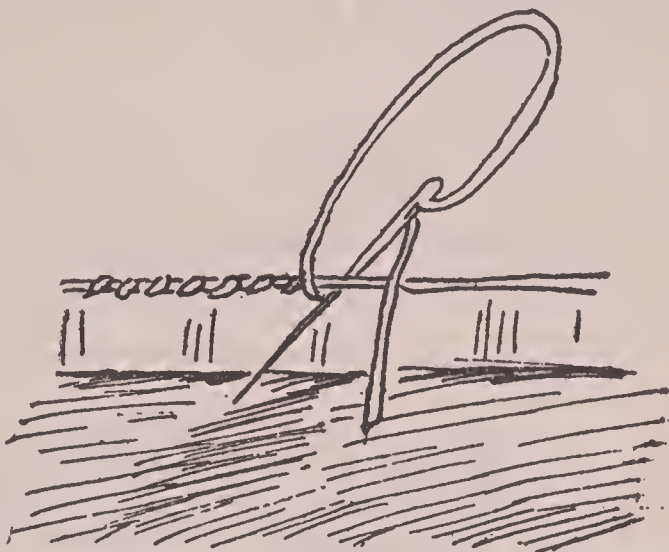


Fig. (6) Taping the edge of fur



Fig. (7) The tape rolled onto the wrong side

Braid Tassels: Rattail braid makes a very satisfactory tassel which is especially nice for a braid-trimmed suit or separate coat. For instance, three or four small tassels can be used across the top of the pocket or one large tassel is often added at the center-back of a pointed collar.

To make a tassel, wrap the braid around a piece of cardboard, as shown in Fig. 8. Slip a loop of braid under one end, as shown in Fig. 9. Lap the ends of the loop and wrap it with



Fig. (8) Braid wrapped around cardboard for a tassel

sewing silk. Then slip the joining in the loop under the braid where it passes around the cardboard.

Remove the cardboard and wrap the braid just below the short loop, using the same kind of braid to wrap it. Tuck the free end under and catch it with sewing silk. (See Fig. 10.)

Ribbon Trimming: Half-inch wide gros-grain ribbon makes a distinctive trimming for

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Fig. (9) Second step in making tassel



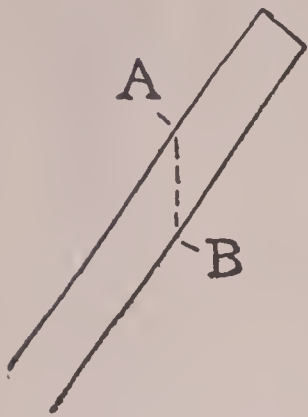
Fig. (10) The tassel completed

twill and serge suits. One novel way of applying it is in twisted effect.

Place the ribbon on the coat diagonally and sew across it, as shown in Fig. 11, line *AB*. Then fold over the ribbon as in Fig. 12. Fold it a second time, as in Fig. 13. Stitch directly below the first stitching, as in Fig. 14. Fold the ribbon as before. (See Fig. 15.) Continue the same process.

Ribbon twisted in this manner and put on in rows will add to the appearance of a dressy suit. Twisted ribbon applied in this way is

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*Fig. (11) Ribbon
stitched to coat*



*Fig. (12)
The ribbon
folded*



*Fig. (13)
The second
fold in the
ribbon*



*Fig. (14)
The second
stitching of
the ribbon*



*Fig. (15) The
ribbon folded
again*

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also used for square motifs, or with braiding.

Shirred Insets: Another dressy trimming is shirred insets of silk. If you want something a little different, add three shirred insets of faille silk to the bottom of a twill or broadcloth suit.

It is easy enough to do. Cut your shirred insets either straight or bias of the goods and about two inches wide. Join the strips end to end and run a shirr thread parallel to the raw edges.

Draw up the shirr thread and open the raw edges, folding one on one side and one on the other side of the little puffing



Fig. (16) Applying shirred sections

formed through the center. Baste these puffings to a piece of lining. (See Fig. 16.) Then turn under the raw edges of the outside coat and apply them over the shirrings, as shown in Fig. 17.

Simple Embroidery Stitches: Coat embroidery is usually very simple in detail. The design may be elaborate but the formation of the stitches is not hard. For instance, a border design such as shown in Fig. 18 is made

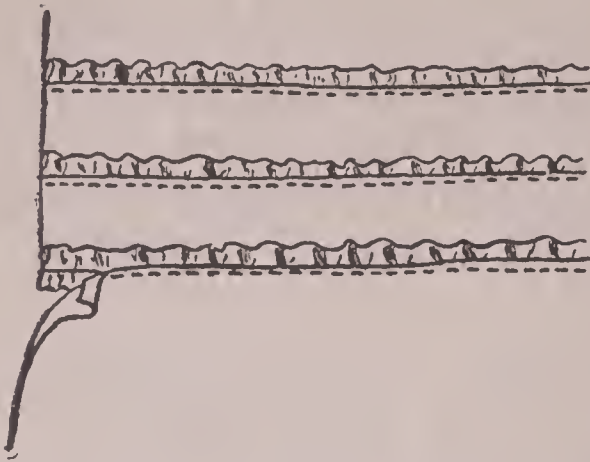


Fig. (17) *The coat stitched over the shirred sections*

entirely of running and over-and-over stitches.

You can make such a border without the aid of a transfer pattern. Mark the outer edges an equal distance apart. Then divide it into al-

ternating long and short spaces. Fill in the long spaces with lengthwise running stitches and the short spaces with over-and-over stitches.

The foundation for another simple border is shown in Fig. 19. Mark points every half



Fig. (18) *A simple embroidered banding*

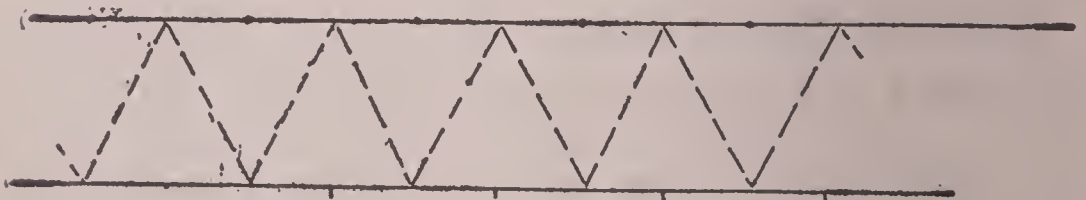


Fig. (19) *Marking for an embroidery design*

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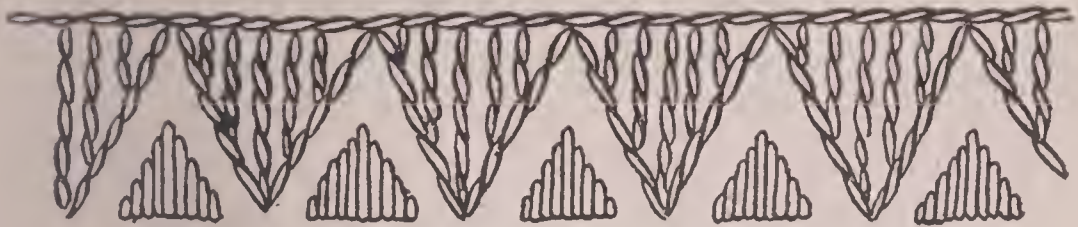


Fig. (20) The embroidery design worked in outline and over-and-over stitch

inch apart on the upper and lower line of the border. Then connect the points diagonally. One pretty way of filling in such a design is shown in Fig. 20. Here outline and over-and-over stitches are used.

Just squares filled hit or miss with French knots makes showy motifs for a cloth coat. Use a coarse mercerized embroidery floss or wool yarn to work the knots. If the suit is black, dark brown or blue, three or four colors can be mixed in one motif. For instance, red, light blue, green and black would be effective



Fig. (21) Squares filled with French knots make an effective coat trimming



Fig. (22) *Embroidering over loose machine stitching*

on a dark blue coat. Often the motifs are matched exactly with the color of the suit.

Machine stitching can be used to speed up the embroidery. (See Fig. 22.) If you loosen the tension of your machine and lengthen the stitch, it is easy to loop fine braid, mercerized embroidery cotton or wool yarn through the stitches.

Knotted Braid: Two rows of rattail braid knotted closely, as shown in Fig. 23, makes a showy trimming. Use the knotted braid for parallel rows as you would plain braid. You will have to slip stitch it on by hand.

Pin Tucks: If your coat is to be trimmed with a small pocket or long tab, try pin tucking the goods. This is an especially good trimming for serge, gabardine or twill. Fig. 24 shows a band and small pointed pocket pin-tucked.



Fig. (23) *Knotted trimming*

Of course, you must allow extra material for the pin tucks in cutting.

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Bias Folds: A series of narrow bias folds makes a nice lower edge or pocket trimming. Lap one fold over the other and slip stitch the top one in place, as shown in Fig. 25.

POCKETS

Another important item in coat making is pockets. It is better to leave off the pockets entirely than to have them poorly made. On the other hand, a neatly turned-out pocket sometimes adds just the right trimming to the coat.

Patch Pockets: This type of pocket is formed by applying a piece of material on top of the garment.

Cut the pocket any desired shape and line it.

Use the pattern for the outside pocket piece as a guide in cutting the lining, cutting the lining one-eighth of an inch smaller on all edges than the outside.

Lay the lining on the outside piece, with the right sides of the material together and

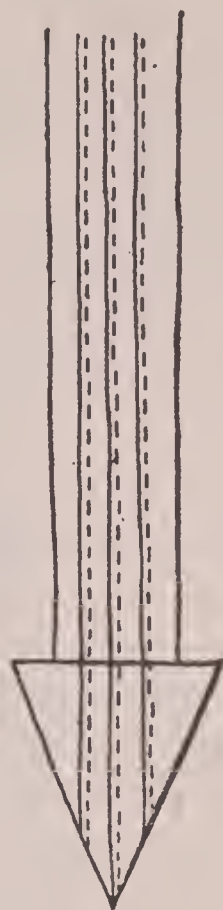


Fig. (24) Pin tucks are attractive

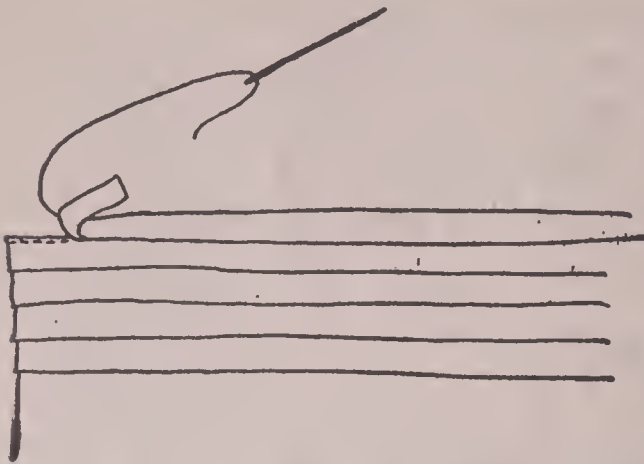


Fig. (25) *Bias folds are a nice trimming for a twill coat*

baste around the edges, keeping the edges of the two pieces exactly even by holding the outside to the lining at all points.

Stitch around the outside edges, leaving a space open for two inches in order to turn the pocket piece right side out. Cut the seam off diagonally at the corners to avoid bulk. Turn the pocket piece right side out, fold under the free edges a seam's width and blind stitch across the opening. The edge of the pocket piece will be thin and neat. (See Fig. 26.)

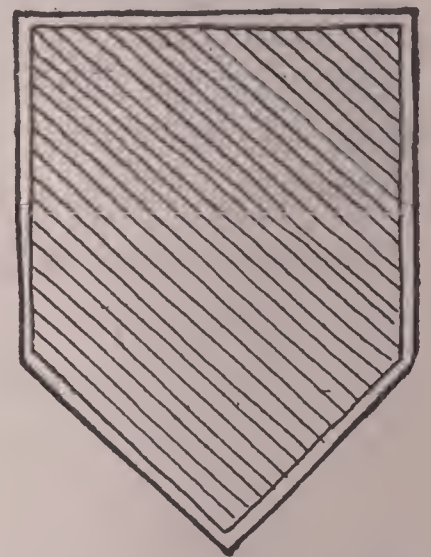


Fig. (26) *A patch pocket lined*

Stitch the pocket flat to the garment as shown in Fig. 27.

Slash Pockets: Where the material is slashed and pocket pieces

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sewn underneath, it forms a *plain slash pocket*.

To make a *plain slash pocket* mark the position of the slash on the material. Cut two pocket pieces one inch longer than the slash and any desired width, rounding off the bot-

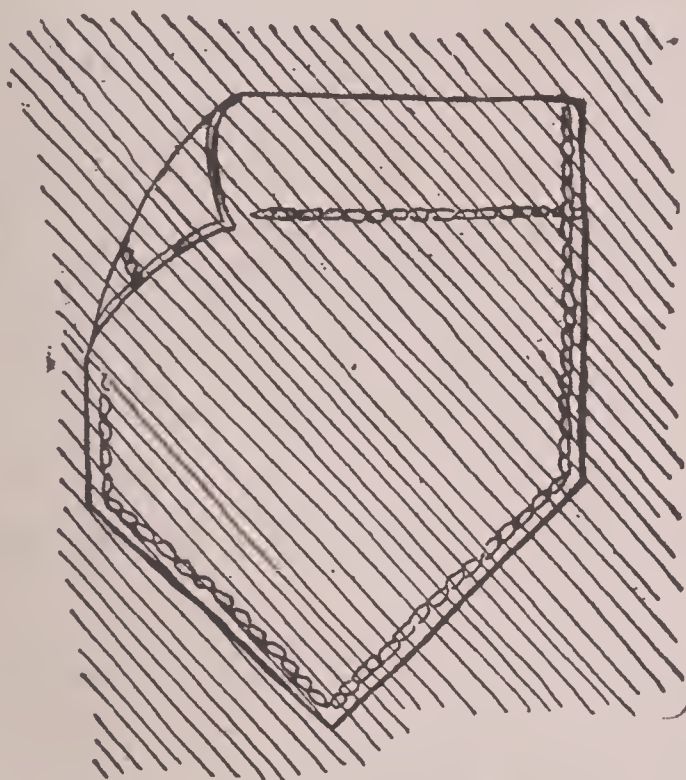


Fig. (27) *A patch pocket sewn to the coat*

tom. Lay one pocket piece so it extends above the mark, lapping it only a seam's width over the mark.

Stitch the pocket piece to the material, running the stitching just above the slash mark and parallel to it. (See Fig. 28.) Place

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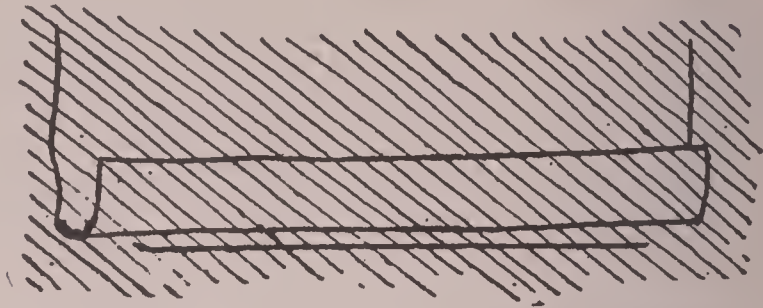


Fig. (28) The pocket piece stitched above the slash mark

the other pocket piece below the slash mark with a seam's width extending above it. Stitch this piece to the material, running the stitching parallel to the slash mark and just below. The two stitchings should be not over one-eighth of an inch apart.

At the ends of the slash mark, run stitchings

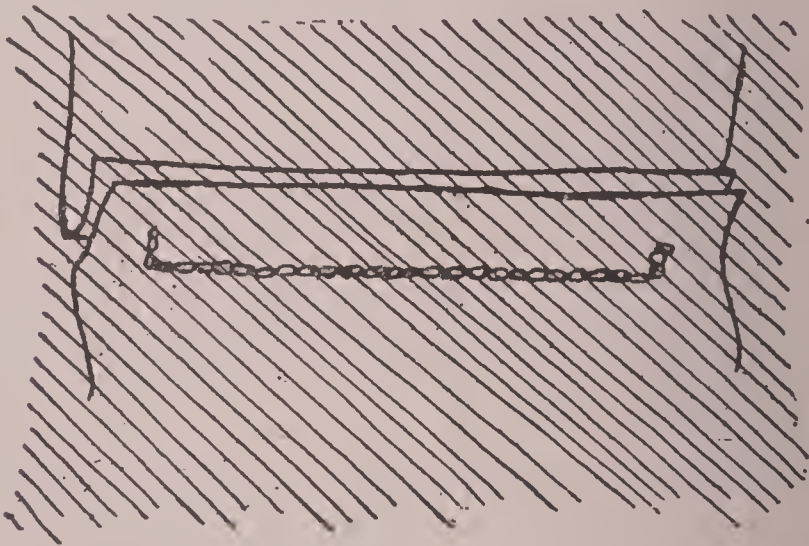


Fig. (29) The lower pocket piece stitched in place

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on the lower piece at right angles to the first stitching and from the stitching in the lower to the stitching in the upper pocket piece. (See Fig. 29.)

Stitch back and forth two or three times to make it



firm. Slash centerway between the two stitchings and diagonally to the corners. (See Fig. 30.)

Fig. (30) *Slash diagonally beyond the long slash*

Turn the two pocket pieces through the slash onto the wrong side of the garment. Baste the edges of the slash together, press and stitch around the slash again for trimming. The two pocket pieces will lie on top of each other on the wrong side of the garment. Stitch the two pocket pieces together, running the stitching a seam's width from the edges. (See Fig. 31). If the garment is unlined, bind the raw edges of the pocket pieces. Stay the ends of the pocket on the right side of the garment with tailors' tacks. (See Fig. 32.)

To make a *slash pocket with flap* you proceed much the same as for a *plain slash pocket*, inserting the flap between the garment and the pocket piece at the top of the slash. Do not cut slash until pieces are attached.

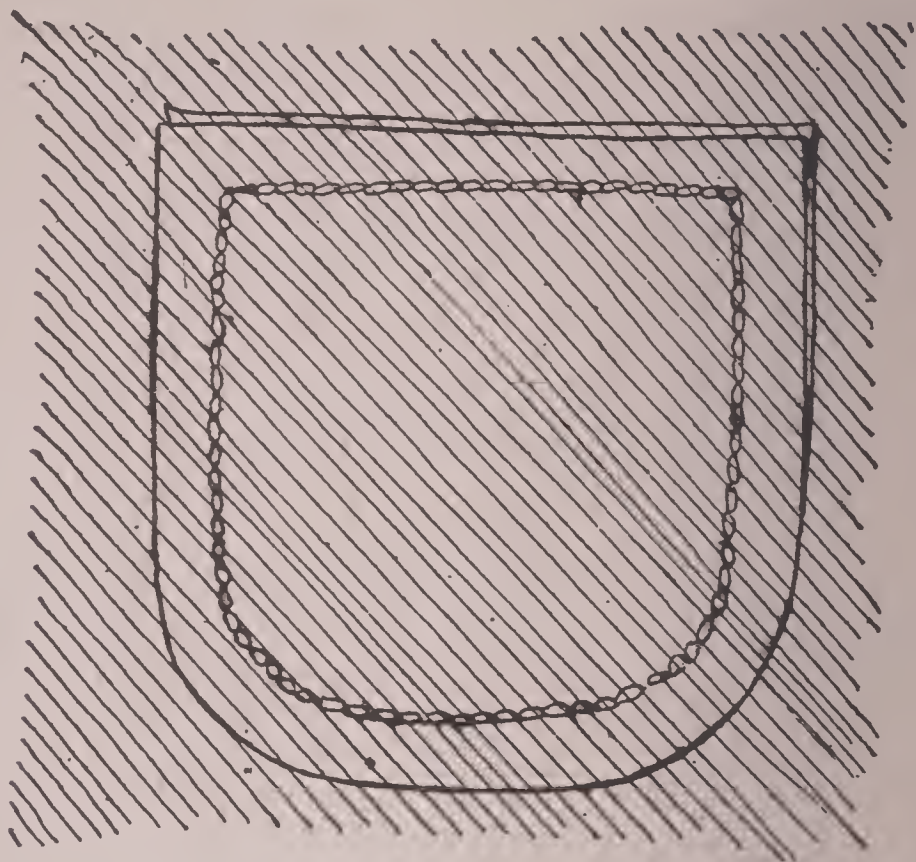


Fig. (31) The pocket pieces turned onto the wrong side

Line the flap, leaving the top edges raw. In placing the upper pocket piece, put the flap under it with the right side of the flap next to the right side of the garment and the

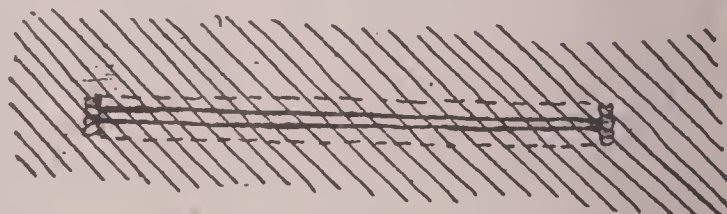


Fig. (32) The finished opening

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bottom of the flap lapping a seam's width over the slash mark.

Stitch the upper and lower pocket pieces in place as in a *plain slash pocket*.

When the pocket pieces are turned through the slash onto the wrong side of the garment

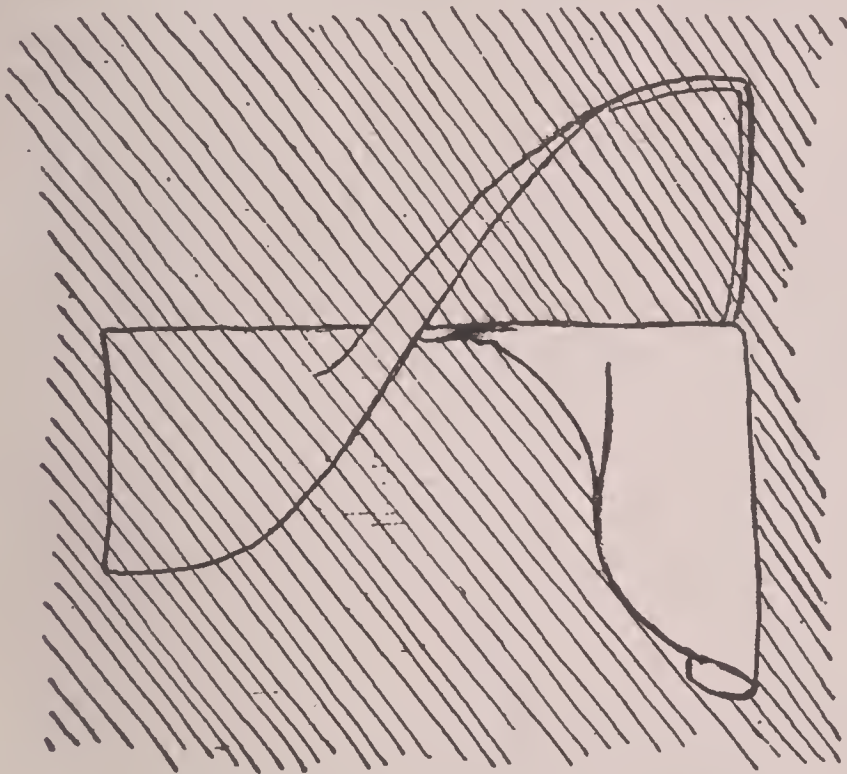


Fig. (33) A slashed pocket with flap

the flap remains on the right side. (Fig. 33.)

Turn the raw edges at the top of the slash up onto the garment and from the right side of the garment stitch just above the flap, running the stitching the length of the slash.

Stitch the inside pocket pieces as described in making a *plain slash pocket*.

A *welt pocket* is a form of slash pocket which has an inset piece of material at the bottom of the slash. This inset piece of material is called the welt.

To make a welt pocket, mark where the finish welt is to come on the garment. A welt three-quarters of an inch wide gives a good appearance. Then mark centerway between the upper and lower edges of the welt to within one-half inch of either end. From the end of the center line mark diagonal lines to the corners of the welt. (See Fig. 34.)

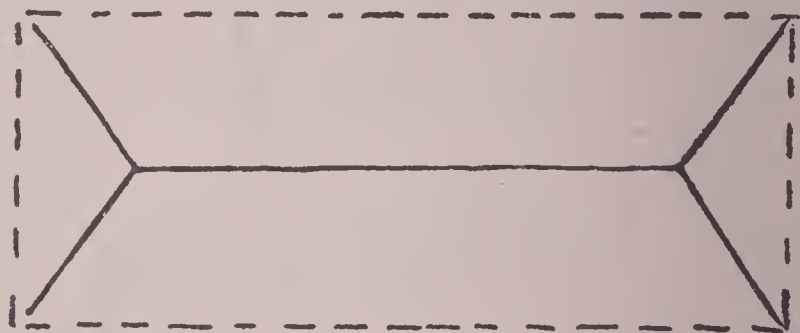


Fig. (34) *Marking for a welt pocket*

These center lines are where the material will be slashed.

Cut two pocket pieces to extend a seam's width beyond the welt marks on either side. The pocket piece which is to be sewn to the lower edge of the slash should be cut the width

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of the finished welt longer than the pocket piece which is to be sewn to the upper edge of the slash.

Place the pocket pieces on the right side of the material with the edges just meeting at the center line on the welt. Stitch across the pocket pieces, running the stitching equal distances from the slash mark and placing the

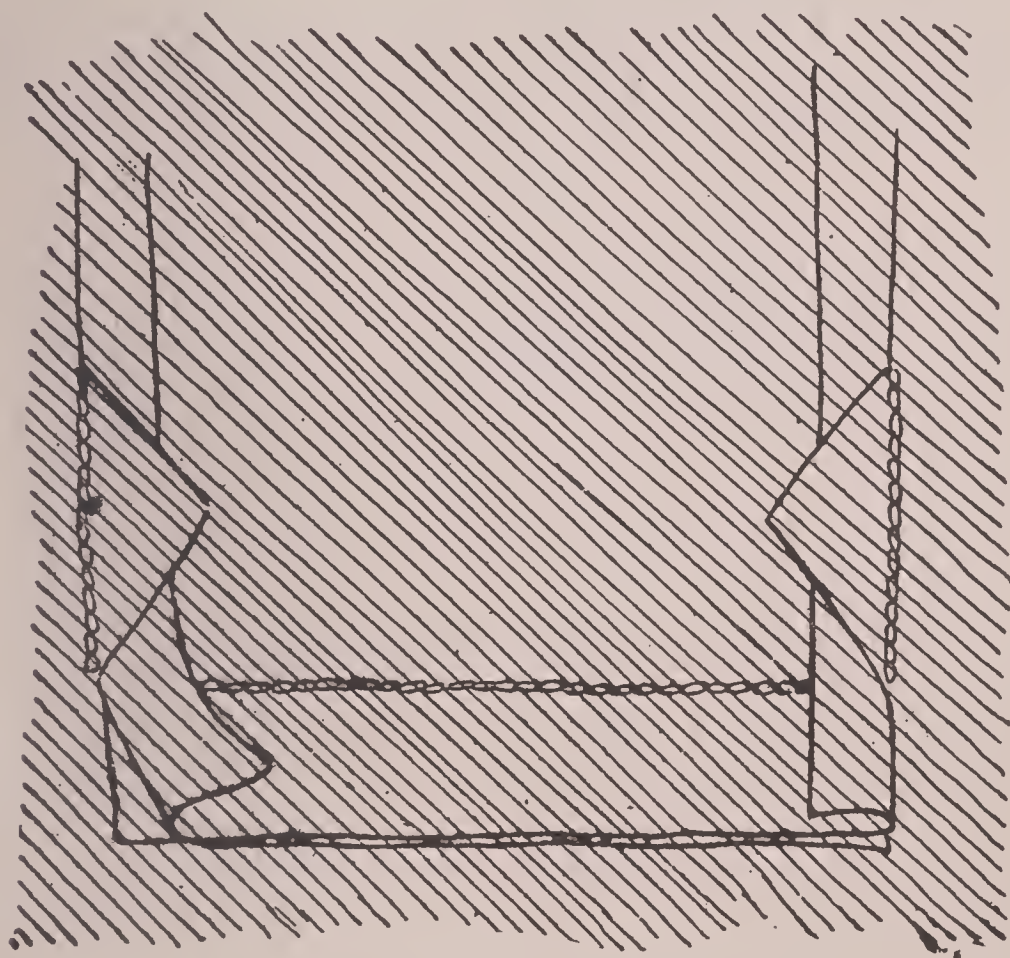


Fig. (35) Stitching the welt pocket pieces in place

two rows at a distance apart which just equals the width of the finished welt. Slash on mark centerway between the stitchings and diagonally at the corners. Turn the pocket pieces through the slash onto the wrong side. Turn both pocket pieces up above the slash and stitch the lower pocket piece to the material at the ends of the slash. (See Fig. 35.)

Turn the two pocket pieces so they hang down and stitch around the outside edges. On the outside the welt will appear as in Fig. 36.

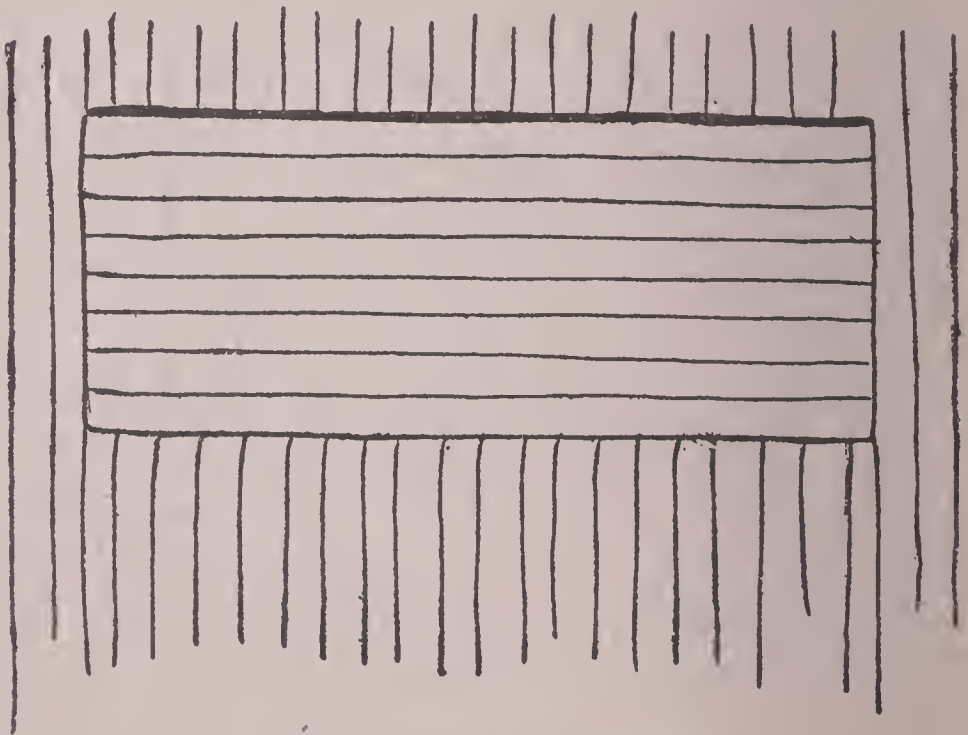


Fig. (36) The welt pocket completed

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BUTTONHOLES

Usually in a coat the buttonhole is padded. To do this whip a cord to the edge of the buttonhole as shown in Fig. 37. Proceed to

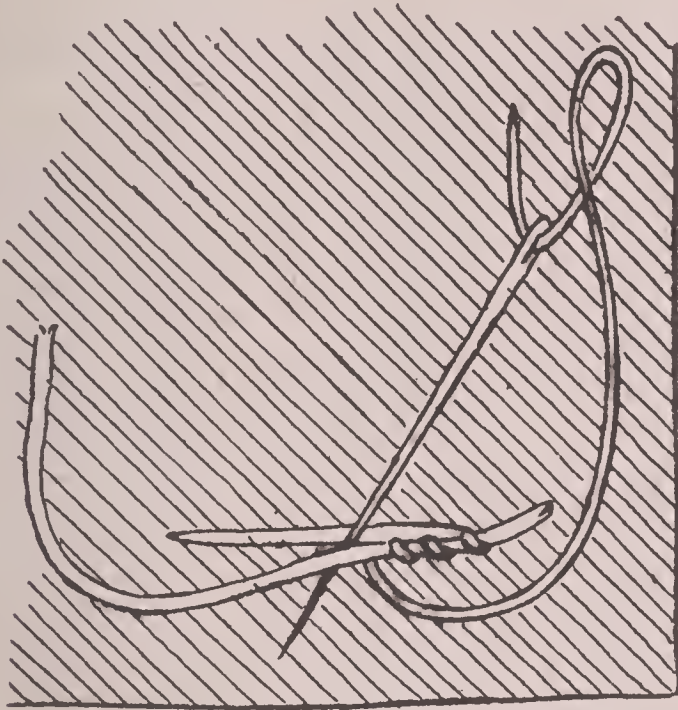


Fig. (37) Cording a buttonhole

work the buttonhole as shown in Fig. 38.

In sewing on a coat button, place a match or pin across the button and pass the thread over the match or pin and then through the holes of the button. After seven or eight stitches are taken in each hole remove the match or pin.

In taking the stitches be careful that they do not show through onto the cloth facing of the coat. The needle should pass through only the outer material of the coat and the

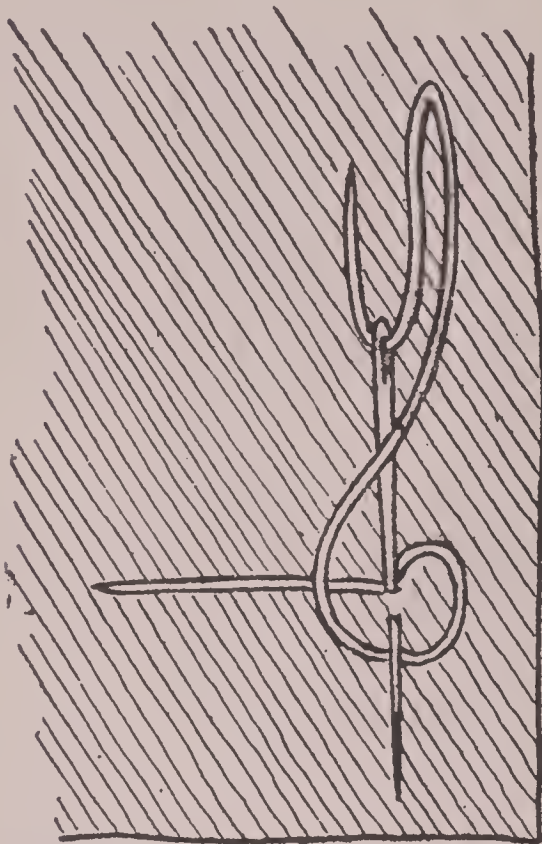


Fig. (38) The position of the needle in making a buttonhole stitch

canvas interlining. Bring the needle out between the button and the coat, pull the button away from the coat as far as possible, and wrap the free end of the thread around the thread between the button and the coat until the button stands away from the coat of its own accord. Then fasten the thread with several over-and-over stitches.

It is a good plan to work the buttonholes first. Then try on the coat to determine the proper placing of the buttons. Pin the edges of the coat together at the bottom, lap it the desired amount at the chest, and pin it.

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Mark the position of the buttons by chalk, marking through the buttonholes or pinning through the buttonholes, so the coat can be slipped off without removing the pins.

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In heavy materials the coat will button easier if the end of the buttonhole is rounded as shown in Fig. 39. To make the buttonhole, lay the coat on a flat surface and cut the buttonhole with the point of a sharp knife, cutting out a circle at the end. The circle ought not to be over one-eighth of an inch across.

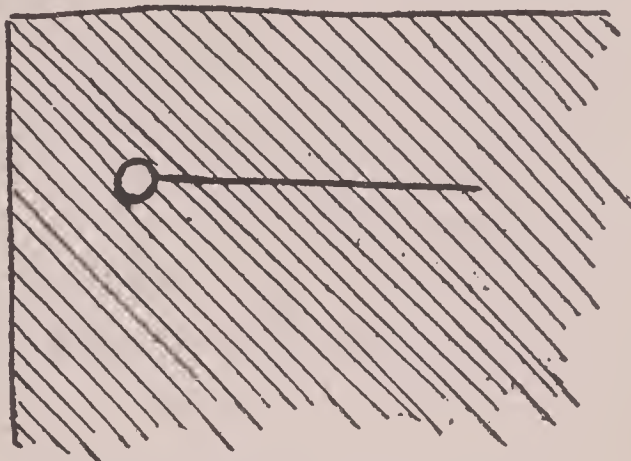


Fig. (39) A ball buttonhole

Pad the buttonhole and work as before.

The order in which the pieces are put together is important. No matter what the style, coats go together in about the same way. Here are a few general rules you can apply to making all lined and unlined coats.

Lined Coats

First, Close the side-front and side-back seams or darts.

Second, Stay the fronts with canvas facings.

Third, Tape the front edges and across the roll line of the revers.

Fourth, Make the pocket.

Fifth, Apply the cloth front facings.

Sixth, Close the shoulder and underarm seams.

Seventh, Sew under collar to coat.

Eighth, Join top-collar to coat.

Ninth, Stay bottom of coat.

Tenth, Make sleeves.

Eleventh, Join sleeves to armholes.

Thirteenth, Sew lining to coat.

Fourteenth, Sew sleeve lining to armhole.

Unlined Coats

First, Bind edges that will join in seams.

Second, Bind lower edge of coat pieces and sleeves.

Third, Bind back edge of front facings.

Fourth, Close side-front seams or darts.

Fifth, Canvas fronts.

Sixth, Tape fronts and face.

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Seventh, Make pockets.

Eighth, Close shoulder and underarm seams.

Ninth, Join under collar to coat.

Tenth, Join top-collar to coat.

Eleventh, Finish lower edge.

Twelfth, Make sleeves.

Thirteenth, Join sleeves to armholes.

Fourteenth, Bind armholes.

In this lesson, I shall tell you about the finishing of coat. Making coat patterns is covered completely in Lesson on Pattern Making.

Semi-fitting Coat: The Fig. 40 is an example of a semi-fitting coat. It is a type of coat worn by conservative women season in and season out, there being little change in the lines except in the length.

It is suitable for a medium-weight woollen such as serge, chevoit, gabardine, tricotine, or tweed.

Cutting a Semi-fitted Coat: One's success in coat making depends largely on the care taken in cutting and fitting. It is certainly advisable to follow the rule of good tailors and cut a muslin test of any pattern.

In some cases it is impossible to fit the cloth pieces after they are cut but the fault would be quickly seen in a muslin test and the

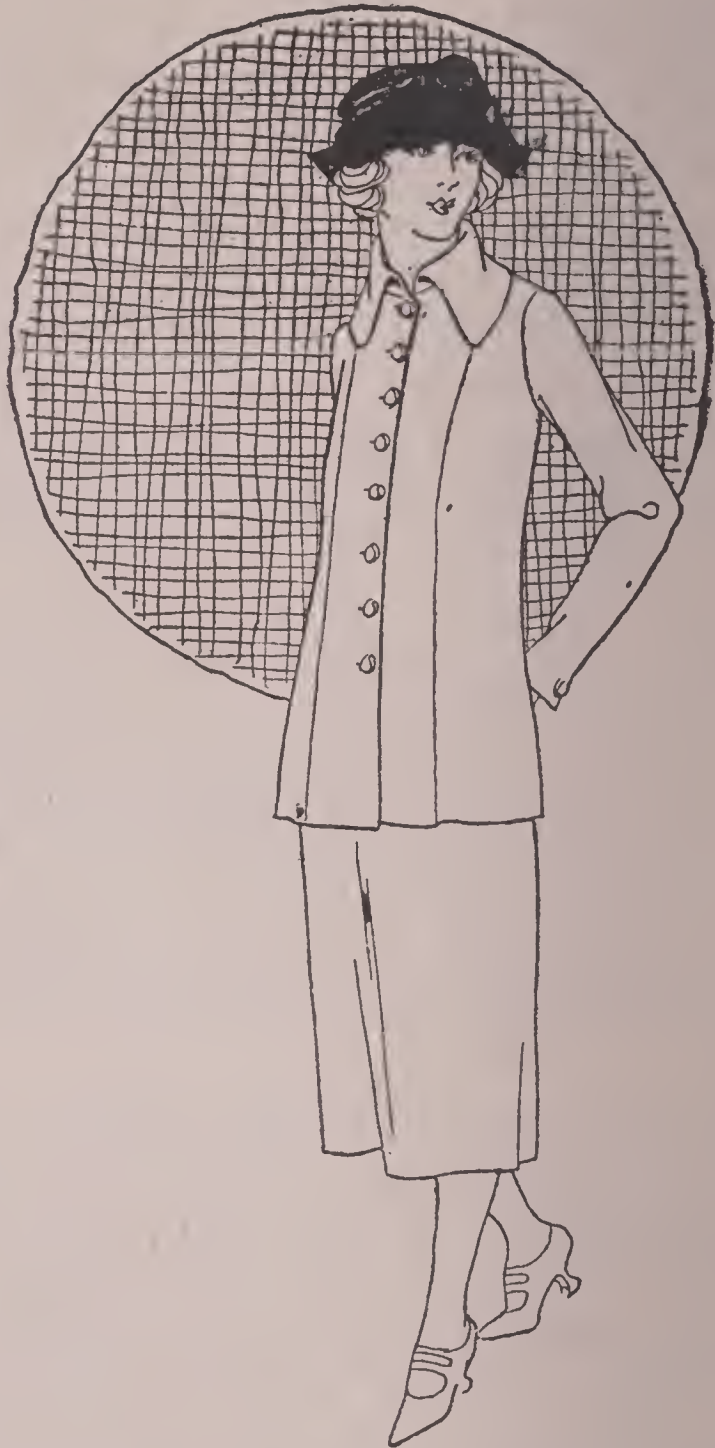


Fig. (40) A conservative style, semi-fitted coat

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pattern easily corrected. Bear this in mind in making a muslin test, it must not fit too tightly. The lining and interlining will take up considerable room. The muslin model ought to fit easily but, of course, not draw or wrinkle.

If cross or diagonal wrinkles appear in the upper part of the garment, the slope of the shoulder is probably wrong.

If a person stands overerect, that is, with the shoulders thrown back, a coat cut from a regulation pattern will probably poke out in the front,

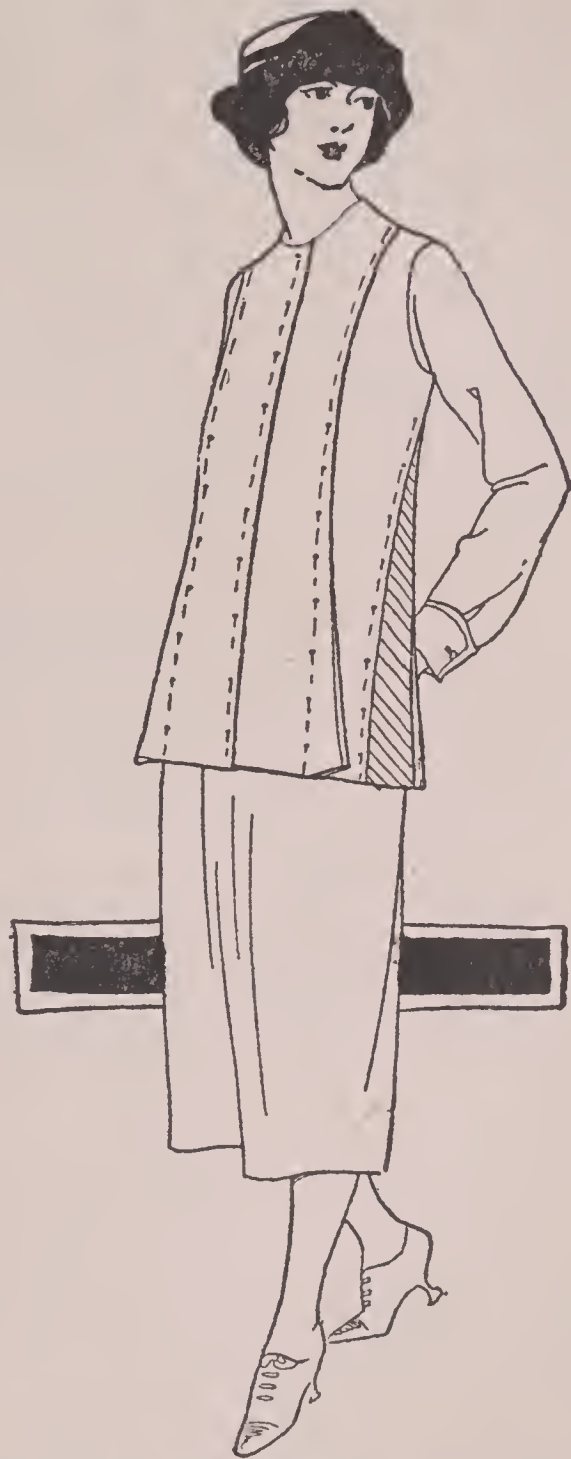


Fig. (41) A test of a coat pattern

wrinkles will appear diagonally from the bust-line to the waistline, and it will stand away from the back of the neck. In this case, rip the underarm seam of the muslin test, try it on and let the front and the back hang down as they will. Pin a piece of material at the underarm seam sufficiently broad to cover the gap between the front and the back. (See Fig. 41.) This throws extra fullness in the front, which can be fitted out in the side-front seam.

If the person is inclined to stoop, just the opposite happens. The garment swings to the back and wrinkles appear from just below the shoulder blades to the waistline, slanting toward the underarm seams. Also the coat is apt to bind at the back of the neck. Here, too, rip the muslin at the underarm seams, try it on and let the pieces fall naturally, pin a piece of muslin in the underarm seams and fit the side-back seams.

If the woman for whom the coat is intended is broad across the chest in proportion to her back, or the reverse broad across the back and flat chested, buy two sizes of the pattern, using one for the front and one for the back.

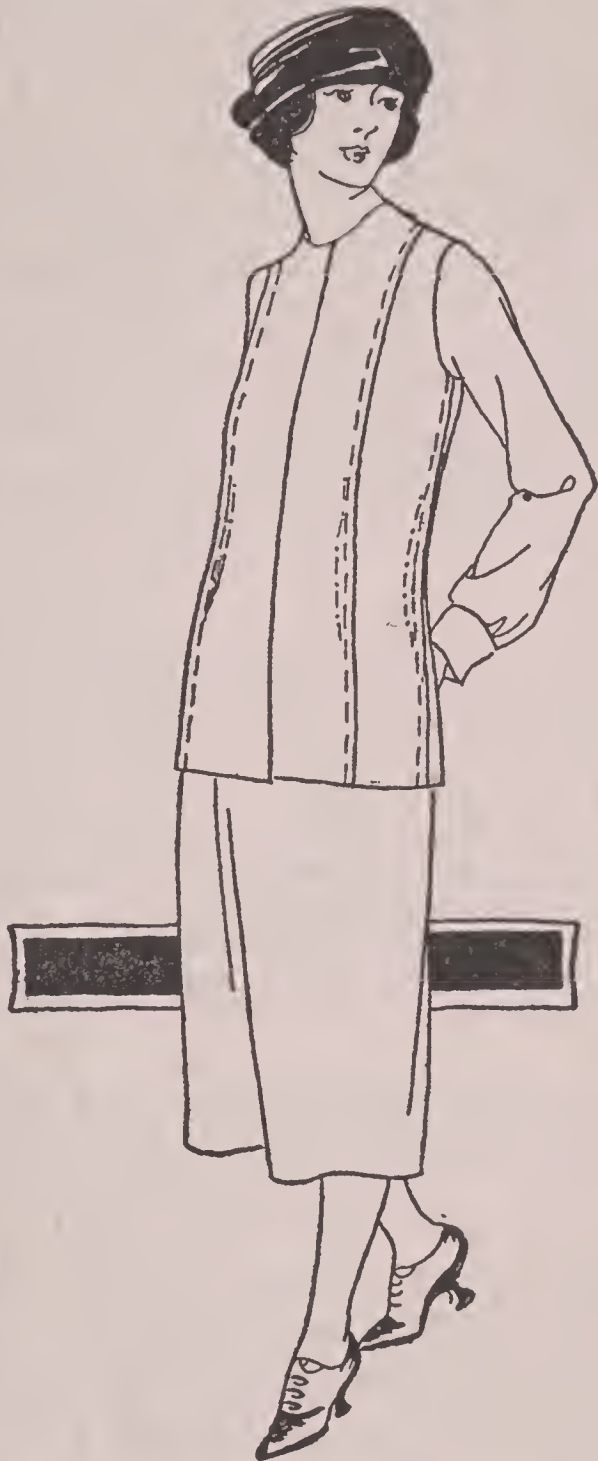
If the garment is short waisted this can be corrected by taking up each seam a trifle.

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(See Fig. 43.) Or split the pattern and spread the pieces as shown in Fig. 43.

If it is long waisted wrinkles will appear cross-wise around the waistline. The easiest plan is to correct the pattern by laying in a pleat at the waistline of each piece. (See Fig. 44.)

Be sure to make all corrections in the pattern that were made in the muslin test before cutting the material. All woolens or cottons must be shrunk before they are cut.



Diagram, Fig. Fig. (42) *Making the coat longer waisted*

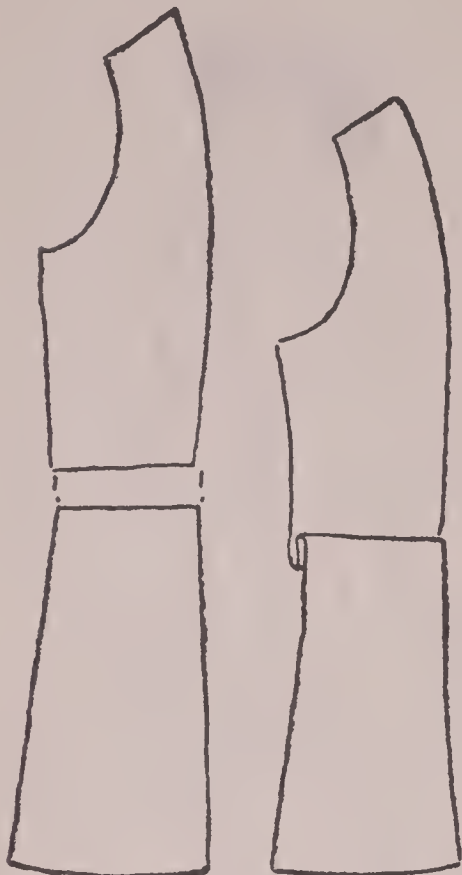


Fig. (43) Making the coat pattern longer waisted

Fig. (44) Making the coat pattern shorter waisted

45 shows the pattern laid on the goods.

Making a Semi-fitted Coat: Pressing counts for a great deal in making a coat.

Do not neglect to press each piece and the seams as you go along.

Woolens or cottons in woolen finish must be pressed from the wrong side or if pressed from the right side, covered with a damp cloth.

If a hot iron touches the surface of the goods it will shine it.

Should this occur, steam the fabric to raise the nap and remove the shine.

To do this cover the portion that shines with a wet cloth, bring a hot iron down on it, let it stand just a second, then remove and allow the material to steam; wet the cloth again and repeat until the shine is removed.

The first thing to do in making the semi-

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fitted coat illustrated in Fig. 40 is to close the side-front seam. Press the seam open or turn it toward the front and stitch a second time. If you intend stitching a second time turn the raw edges, baste them in place the length of the seam from top to bottom and stitch from the right side of the coat, running the stitching about one-quarter of an inch from the joining. In joining the seams of a coat always stitch all seams from the top to the bottom. If one is stitched up and one down the difference will be noticeable.

Practically all the padding and most of the interlinings have been eliminated from women's coats, but a coat ought to have a canvas interlining down the front and across to the shoulder to keep it in shape and to give a foundation for the buttons and button-holes.

Use the coat pattern as a guide in cutting the interlining. Lay the two front pieces of the pattern together, lapping them the amount

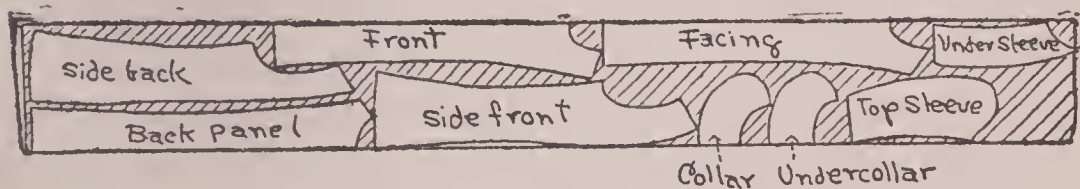
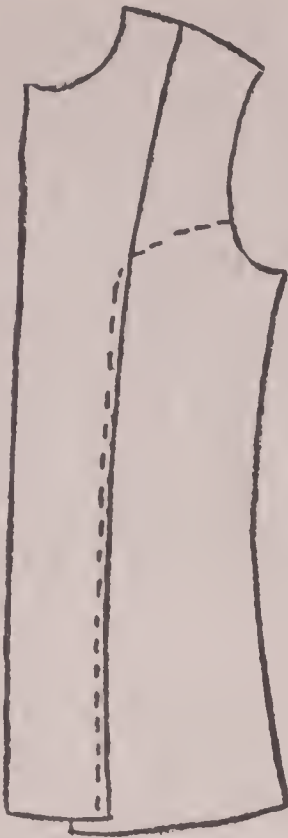


Fig. (45) Diagram for placing coat pattern on the goods



*Fig. (46) Marking
the pattern for the
canvas facing*

of the seam from shoulder to bust and mark for canvas interlining as indicated by dotted lines in Fig. 46. In lapping the pattern at the side-front take into consideration that a seam that finishes three-eighths of an inch wide takes up three-quarters of an inch of goods, three-eighths of an inch on each piece; therefore the pattern ought to be lapped three-quarters of an inch.

In cutting the pattern for the canvas interlining cut off the seam allowance at the lower front and neck edges. Use tailors' canvas. It must be thoroughly shrunk before it is cut.

If by any chance the canvas or the coat material is not properly shrunk, it is apt to shrink and pucker under the iron when you are pressing the made-up coat. Baste the canvas interlining to the coat, as shown in Fig. 47. In basting, baste from the top of the coat to bottom, smoothing the canvas to the material. Work with the canvas side toward you. These bastings remain in the coat until

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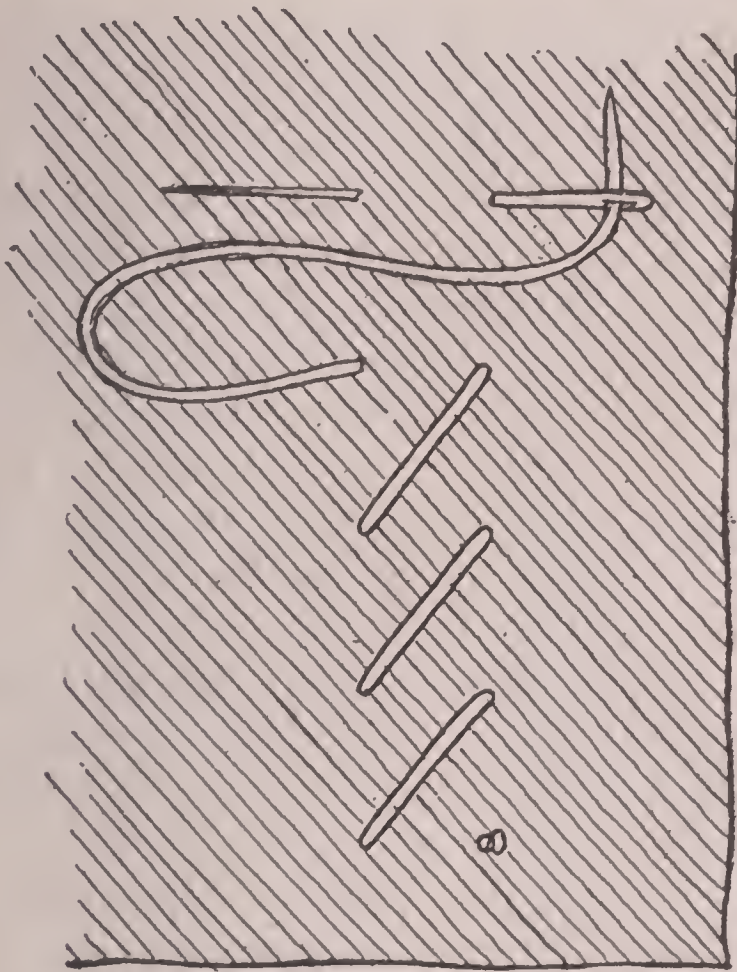


Fig. (47) Basting canvas to coat

the coat is entirely finished and pressed for the last time.

The front and neck edges of the coat need tape to prevent them from stretching. Use thin linen tape about one-quarter of an inch wide. Place the tape along the edge of the canvas and catch it to the canvas, taking a stitch first on one side of the tape and then on the other. Work with the coat can-

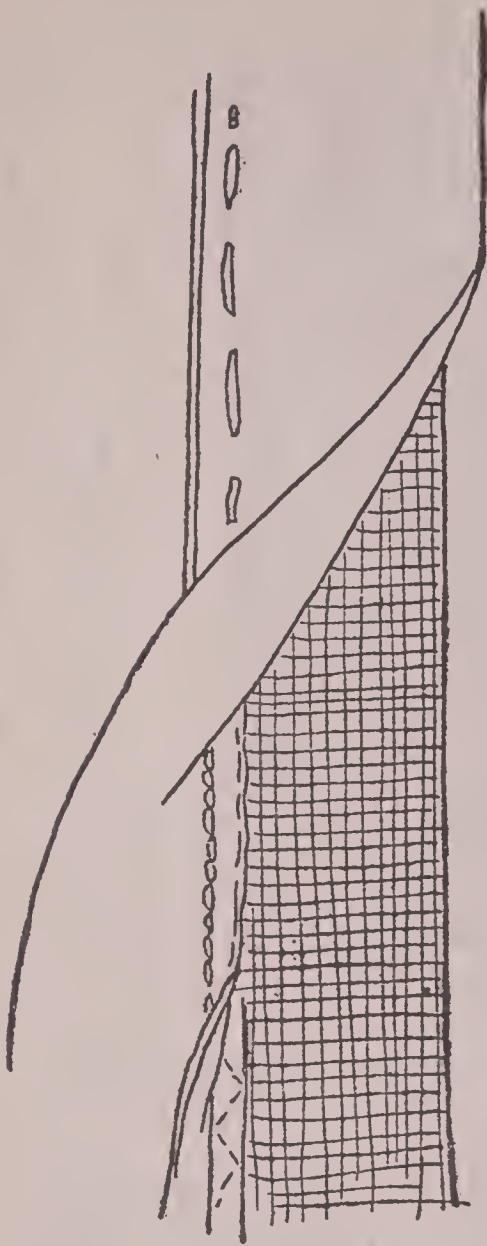


Fig. (48) The front taped and the cloth facing stitched in place

was side toward you. Hold the tape taut and ease the coat to it as you go along. Unless the coat is held in to the canvas it is sure to stretch. This will cause it to spread apart when it is unbuttoned after it is finished.

Use the pattern for the front section to cut the cloth facing for the front of the coat. Lay the cloth facing on the right side of the coat with the front edges matching and stitch down the front and across the bottom a seam's width back from the same. Then trim the edge, cut the corner diagonally and turn

the facing onto the wrong side, turning the raw edges of the seams onto the wrong side of

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the coat and rolling the material so the joining comes just to the back of the edge. (See Fig. 48.) This gives a thin edge. Baste the facing in place and press. Join seams at side-back the same as seams at side-front are joined and tape across back of neck. Close the shoulder and underarm seams, pressing them open.

The collar needs an interlining of the canvas too. Cut the interlining the same shape as the outside but without seams. Pin the canvas to the under collar and catch it in place very securely with padding stitches in parallel rows, running them from the neck edge to the outer edge of the collar. Work with the collar canvas side toward you. Take a stitch crosswise of the material, passing the needle through the canvas and the collar. Use care that the stitches do not show through onto the right side of the goods. Take the first stitch about one-quarter of an inch long. Insert the needle one-half inch below and in direct line with the first stitch and take a second stitch crosswise of the goods as before. Repeat these stitches to the outer edge of the collar, rolling the collar into the position it is to take on the coat. In the second row take the crosswise stitches halfway between the

crosswise stitches in the first row and reverse the slant of the other stitches. (See Fig. 49.) Cover the entire collar in this manner.

Stitch the under collar to the neck, turning the raw edges down into the coat. Stitch top

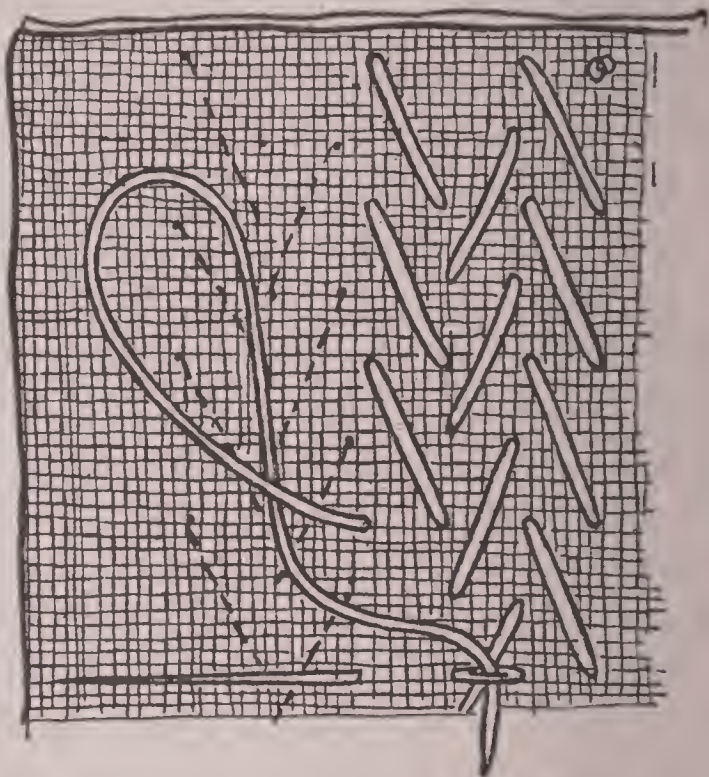


Fig. (49) The canvas caught to the revers with padding stitches

collar to under collar at ends and outer edge. Trim seam and turn collar right side out and press it. Baste lower edge of collar to neck edge of coat, letting raw edge extend down into coat. Turn under edge of cloth front-facing at neck and fell over raw edge of collar.

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The lower edge of the coat ought to be reinforced with strips of canvas cut to fit the coat about one inch wide. Place the canvas with the lower edge along the line where the coat will turn up and catch it to the coat, taking a stitch first on one side and then on the other. Roll the lower edge of the coat over the canvas and tack it to the canvas. (See Fig. 50.) Join sleeve seams, making open seams.

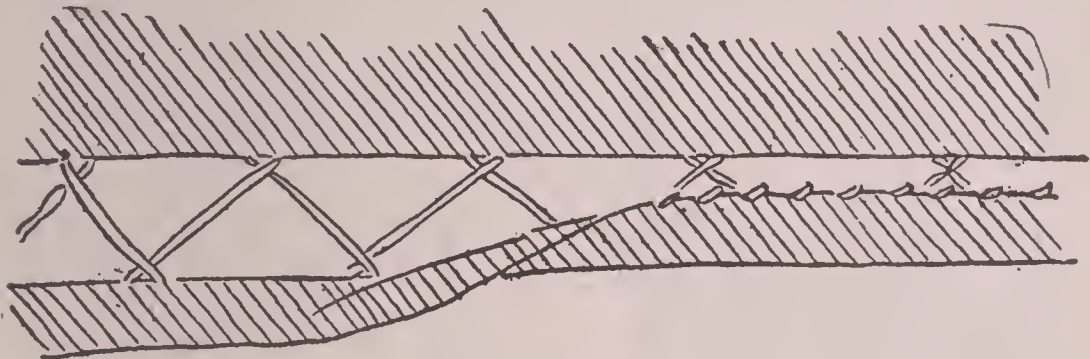


Fig. (50) Cat stitching the canvas to the lower edge of the coat

A coat sleeve is usually two piece and there is fullness in the upper piece at the elbow. Shrink out some of this fullness. Stay the lower edge of the sleeve as the lower edge of the coat was stayed. Then turn up the lower edge of the sleeve and catch it to the canvas as shown in Fig. 51.

Use the coat pattern as a guide in cutting the lining, allowing a pleat from top to bot-

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tom at center-back. To do this lay the center-back edge of the pattern three-quarters of an inch from the fold of the goods. Make open seams in the joinings of the lining. Press the sleeve seams open. Turn the sleeve wrong side out and slip the lining over it, matching the seams in the lining with the seams in the sleeve. Fell the lining to the turn up at the lower edge of the sleeve. (See Fig. 52.) Tack the lining to the sleeve at the

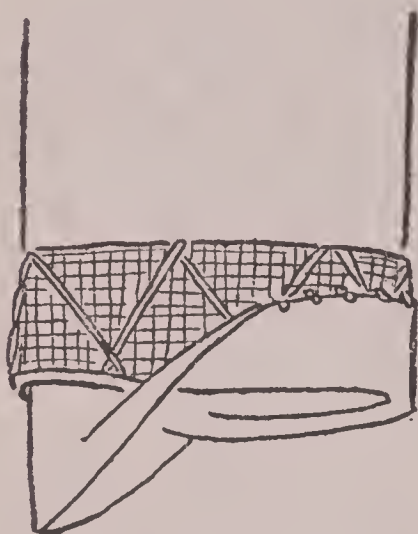


Fig. (51) The lower edge of the sleeve stayed and the hem caught in place

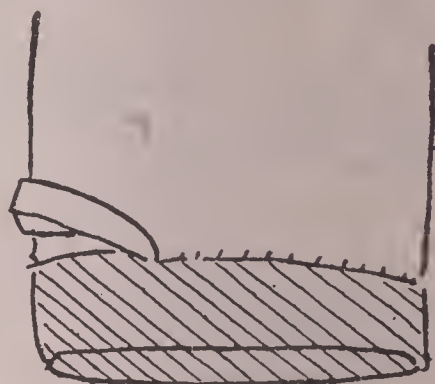


Fig. (52) The sleeve lining felled in place

seams, but sleeves are not joined to coat until lining is put in. Press the coat thoroughly before putting in lining.

Baste the pleat at the back of the coat

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lining and pin the lining to the coat. Pin it to the neck at the center-back, then to the neck at the center-front. Smooth out all the wrinkles and pin the outer edges. Baste the back of the lining across the shoulder seam, then turn under the front lining at the shoulder and fell it over the back. Turn under the edges and fell the lining to the coat at the neck, front and lower edges. Baste it around the armholes. Stitch the outside sleeve to the armhole, turn the raw edges into the coat, baste around the armhole and stitch a second time, running the stitching one-quarter of an inch back from the armhole. Then bring up the sleeve lining, turn under the raw edges and fell it over the raw edges at the armhole.

Coat With Peplum: Another distinct type of coat is the one made with a peplum. This particular style is usually a favorite with the younger women. The ripple of full peplum needs slimness to show it off becomingly.

There is the coat shown in Fig. 53. It's a good style for a serge spring suit for the young girl. Or make it of velour and add a fur collar for the fall.

Cutting the Peplum Coat: Fig. 54 shows the pattern for the coat placed on the goods

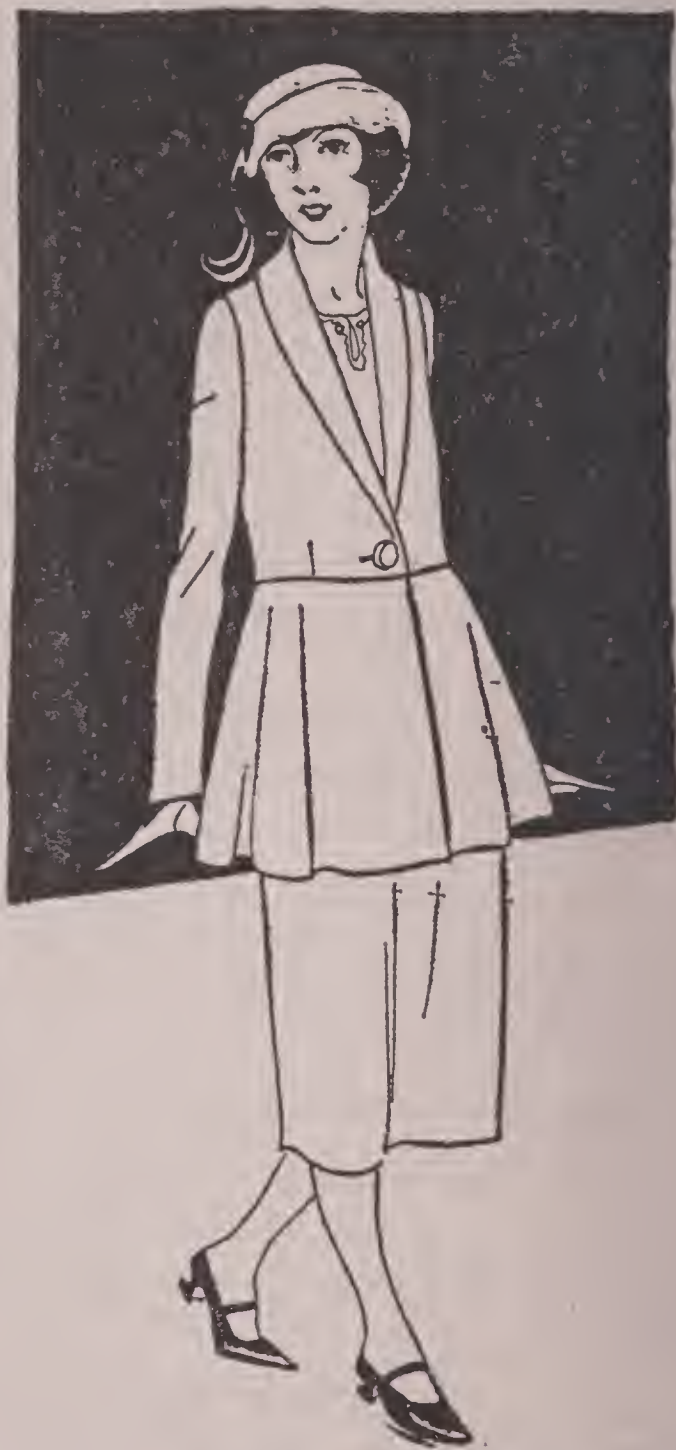


Fig. (53) A youthful style, peplum coat

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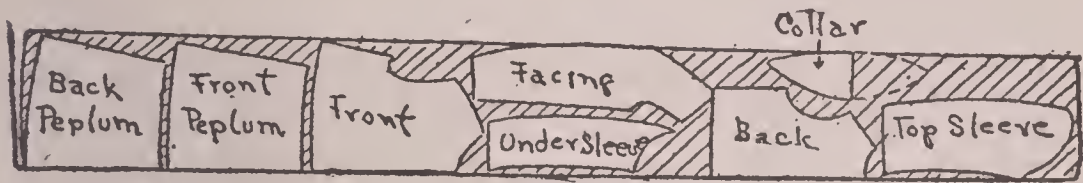


Fig. (54) *The pattern for the peplum coat placed on the goods*

folded double lengthwise. Of course, this is just a sample layout. Place your pattern according to the width of your goods. Remember that most coatings have an up and down. That means you must keep all the pieces with the top in one direction.

Making a Peplum Coat: If you are planning a regulation shawl collar for the coat, cut it in one with the front facings. The facing extends across the collar, over to the shoulder and down the front of the coat to the bottom.

Use the coat pattern as a guide in cutting the canvas, lapping the peplum over the front of the coat three-quarters of an inch where they join at waistline. In this case, too, the seam allowance is cut off at the front, neck and lower edge. Also use front collar and peplum patterns for cutting cloth facing. (Fig. 55.)

In making the coat, close the dart in the front first. One ought to be very careful in stitching a dart in the front of a coat to taper



Fig. (55) The collar and front facing of the coat are cut in one

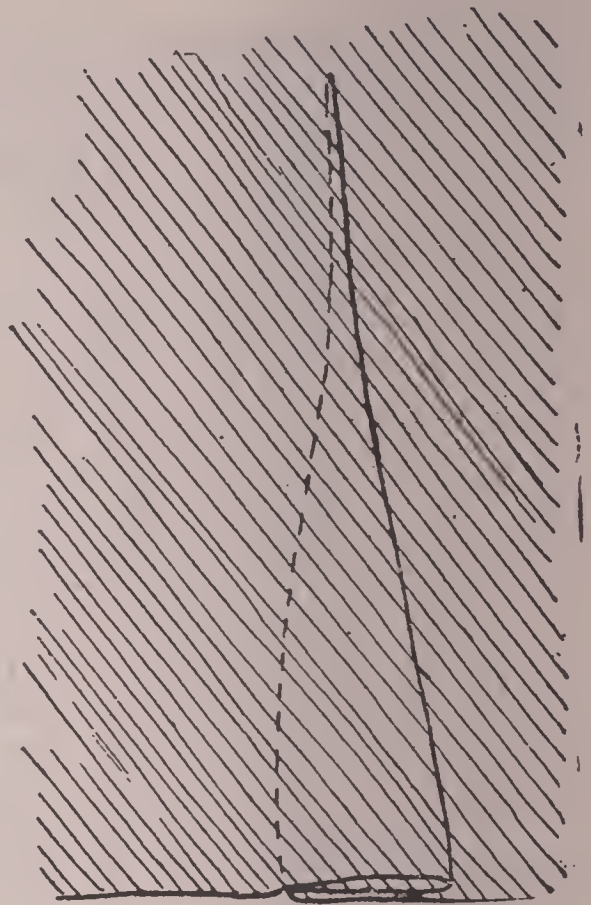


Fig. (56) Stitching the dart

the stitching off to nothing at top. Look at Fig. 56. If it is run off at an abrupt angle the coat will poke out in an unsightly manner.

Ordinarily it is the best plan to join the canvas and facing to the fronts before closing the shoulder and underarm seams. However, in this coat, the peplum must be joined to the coat before the canvas and facing can be put on. So close the shoulder and underarm seams first and then join the peplum to the

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bottom. Make open seams at the shoulder and underarm, stitch the peplum to bottom with a plain seam, turn the raw edges onto the body portion of the coat and stitch around the waistline again. This time run the stitching about one-eighth of an inch above the joining.

Now you are ready to apply the canvas interlining. Pin it in place, then baste it as described in making semi-fitted coat, only in this case the canvas is caught to the coat across the revers with padding stitches. See making collar in semi-fitted coat. Start the padding stitches at the roll line or in other words the point where the revers roll back. Work the first row along the roll line and fill in solid from there to the outer edge of the revers, working each row parallel to the first and shaping the revers as they will lie on the coat. Tape the coat across the roll line of the revers and down the front; also tape across the back of the neck.

Across the back there is a separate section for the under collar. This needs canvas. Use the collar pattern as a guide in cutting the canvas, but of course cutting it without the seam allowance. Pin the canvas to the collar, cover the crescent-shaped portion of the collar that comes at the back of the neck

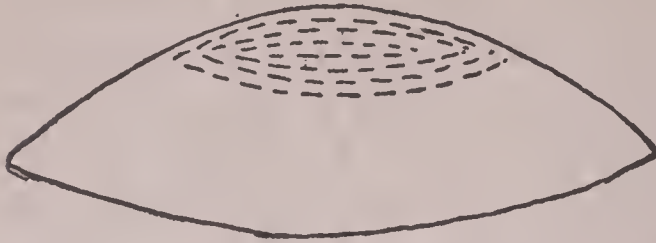


Fig. (57) Staying the Crescent stand of the collar

with machine stitching. (See Fig. 57.) Catch the rest of the canvas to the collar with padding stitches as described in making collar for semi-fitted coat. Join the under collar to the coat. The cloth facings extend all the way around to the back of the neck.

Join the center-back seam and press it open; then stitch the cloth facing to the coat at the outer edge of the collar, across the revers, down the front and across the bottom. Trim the seams and turn the facing onto the wrong side, rolling the raw edges of the seam onto the wrong side up the front to the roll of the revers. Clip the seam at this point. Around the revers and collar roll raw edges just under the edge. Turn the revers and collar into their finished position and pin the facing in place, being careful not to draw it too tightly across the roll of the revers. A tight facing will spoil the set of a coat. After the facing is basted in place press the coat.

Stay the lower edge of the coat with canvas, just as semi-fitted coat was finished.

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In cutting the lining use the coat pattern, making the front lining just wide enough to lap over the cloth facing. Allow pleats at the center-back of both the body and peplum sections. Join the peplum lining to the coat first. Lay in the pleat at the center-back and pin it in place at the center-back. Baste it at the waistline, allowing the raw edges to extend straight up in the coat. At the front and lower edge turn under the lining and fell it in place. Close the underarm seam of the lining, lay the pleat in the back and adjust it to the coat as described in putting in lining of semi-fitted coat.

Join sleeve seams and seams of sleeve lining, pressing them open. Since this sleeve has a cuff there is no turn up allowed at the bottom but the lower edge has the stay of canvas the same as the sleeve in the semi-fitted coat, except that the canvas is placed along the raw edge at the bottom. The cuff has the extension at the bottom which finishes the lower edge of the sleeve. Cut a canvas interlining for the cuff, without the extension at the bottom and without seams at top. The cuff lining is also cut without the extension at the bottom. Join the cuff lining to the top of the cuff: stitch ends of the cuff

and lining. Press the seams open at the end of the cuff and lining. Baste the interlining to the cuff as shown in Fig. 58. Slip the cuff

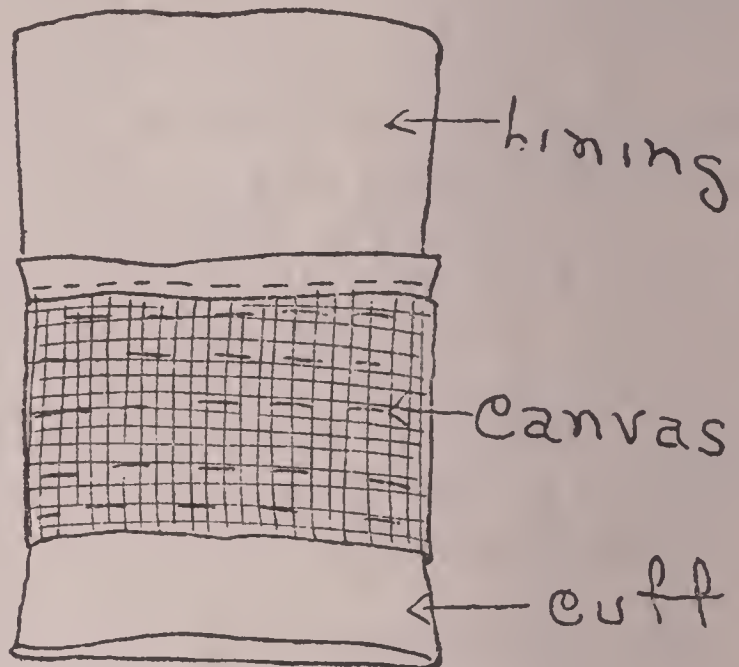


Fig. (58) *Canvassing the cuff*

over the right side of the sleeve and back-stitch the lining and interlining to lower edge. Turn the sleeve wrong side out, turn the extension of the cuff onto the wrong side and catch it to the canvas as lower edge of sleeve was caught to canvas in making semi-fitted coat. Line sleeve and join to armhole as described in making semi-fitted coat.

Norfolk Coat: Another young-girl style is shown in Fig. 59. This is the regulation Norfolk. It's a sports style which is especially

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nice for tweeds, homespuns and other rough weave woolens.

Variations of the style can be carried out with inverted box-pleats or trimming straps instead of the box-pleats.

Cutting the Norfolk Coat: A sample diagram for the Norfolk coat pattern is shown in Fig. 60. Here the material is folded double lengthwise through the center. The best way of cutting a coat is to weight the pattern pieces down and mark around them with

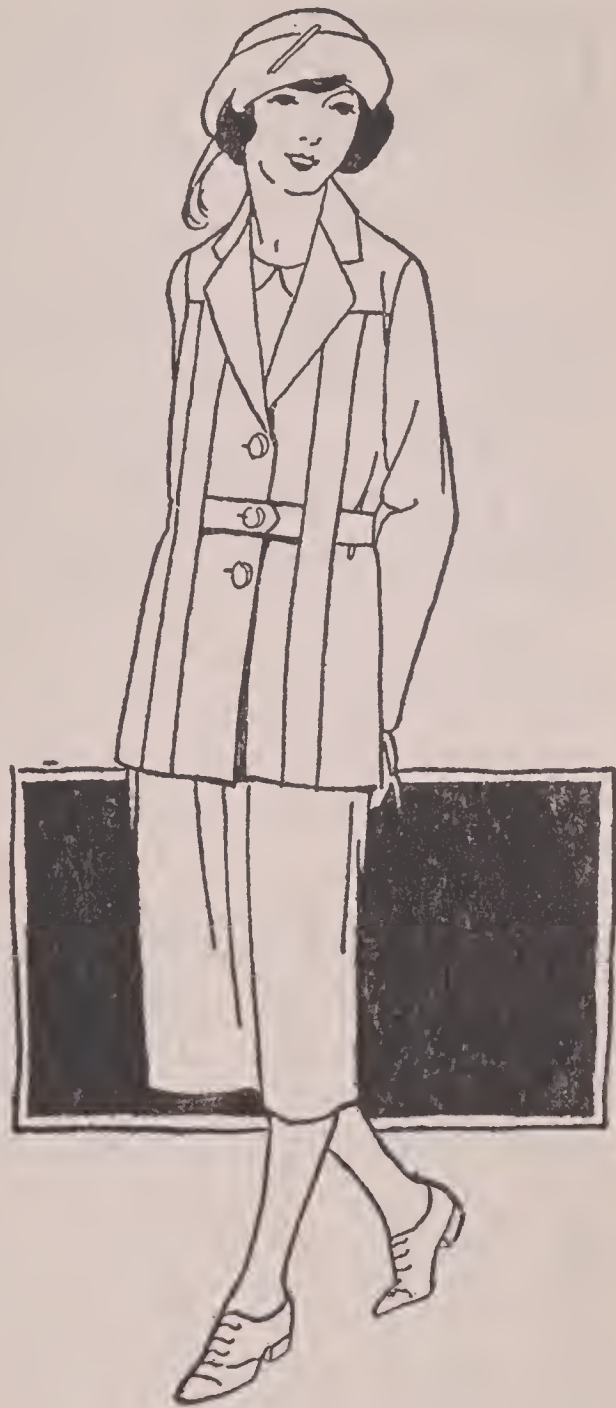


Fig. (59) A Norfolk jacket

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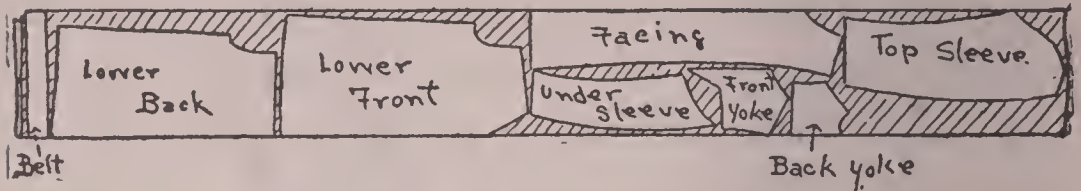


Fig. (60) *A sample layout for the Norfolk jacket*

wax or chalk, remove the pattern and then cut just inside the chalk marks.

Making the Norfolk Coat: In order to cut the canvas facing for the Norfolk coat, it is necessary to lay the pleat in the lower section



Fig. (61) *Marking for the canvas facing*



Fig. (62) *Marking for the front cloth facing*

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and lap the yoke the amount of the seam over it. (See Fig. 61.) Cut off the seam allowance at the neck, front and lower edge of canvas interlining. Mark for front facing as indicated by dotted lines in Fig. 62.

First of all, lay the pleats in both the front and back, baste them in and press the pieces thoroughly. In joining the yoke to the front, lay the yoke on top of the lower section and stitch across the two pieces. Turn the yoke into its finished position, turning the raw edges at the joining onto the yoke. Press, baste the seams in place and stitch across the bottom of the yoke again, this time running the stitching one-quarter of an inch from the joining.

Baste the canvas interlining in place and catch it to the coat across the revers with padding stitches, and tape the front and across the roll line of the revers as described in making coat with peplum. Stitch cloth facing in place. Join the shoulder and underarm seams of the coat, but do not catch the canvas facing in with the shoulder seam. Press the shoulder and underarm seams open and baste the canvas facing flat over the shoulder seam. Cut the canvas interlining for the collar the same shape as the outside

but without seams. In joining the canvas to the under collar cover the crescent-shaped portion which comes next to the neck with machine stitching. Work padding stitches across the rest of the canvas, catching it to the under collar but using care that the stitches do not show through the material. Join the collar to the coat. Then stitch outside collar to under collar across outer edge and notch. Across the revers turn under edge of collar and blind-stitch to facing. Baste lower edge of collar to coat. Stay lower edge of coat with canvas as described in making semi-fitted coat.

Make the belt next, cutting the lining a little smaller than the outside belt. Try on the coat to determine the proper placing of the belt. Mark where the belt will go on the pleats. Remove the coat and mark the under folds of each pleat at the point where the belt will go. The material is slashed at these points, but before slashing the goods, lay a facing piece on the right side of the coat over the mark. Stitch either side of the mark, running the stitching to a point at either end. (See Fig. 63.) Slash the material between the stitching and turn the facing through the slash onto the wrong side. Stitch around the

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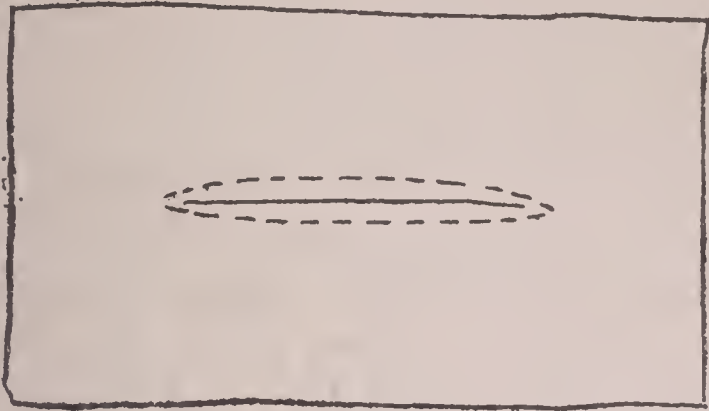


Fig. (63) Facing the slash

slash again to hold the facing in place. Press the edges of the slash and press the pleat in place again.

The sleeve illustrated in this coat has a vent at the back. Close inner seam and press it open. Stay the lower edge of the sleeve with an inch-wide strip of canvas, then turn back the extension on the upper sleeve and catch it to canvas and the coat. Turn up the lower edge of the sleeve and catch it to the canvas. Close back seam down as far as vent. Lap the upper sleeve over the lower sleeve at the vent and tack the two together.

Lay side-front and back pleats in pattern before cutting lining. Allow pleats at center-back in both the yoke and lower section. Close the underarm seams in the lining and press them open. Pin the lining to the coat, tack it to the coat at the underarm seam.

Baste at the armhole. Let it extend straight up onto the yoke and tack to the seam. Turn under the front and lower edge and fell it in place at front and lower edges.

Lay pleat in back yoke and pin it in place, turn under the lower edge and fell it over the raw edges at the yoke joining. Also turn under the neck edge and fell it over the raw edges at the neck. Tack the lining to the shoulder seam, letting the raw edges extend onto the front of the garment and baste it at armhole. Then pin front yoke in place. First turn under the edge and fell it at the neck; then the front and the bottom edges; then at the shoulder seam. Baste it at the armhole.



Fig. (64) *A peak lapel*

Make and join sleeve lining to sleeve and sleeve to armhole exactly as described in making semi-fitted coat.

A Peak Lapel: A double-breasted coat often has a *peak lapel* as shown in Fig. 64. Notice the difference in the

shape of the notch between this and the notch collar on the Norfolk coat. Where a coat is made with a peak lapel, the collar is finished and the facing put on just the same as in a notch collar.

An Eton Jacket: Probably the simplest coat of all to make is an Eton jacket. Every so many years the above-the-waist-line, abbreviated coats are popular. A typical style is shown in Fig. 65. This might be made of a ribbed silk, a taffeta, fine serge, twill or pongee. Of course, the skirt or dress that it is worn with ought to be of the same material.



Cutting an Eton Jacket: The dia-

Fig. (65) Eton jacket with Tuxedo collar

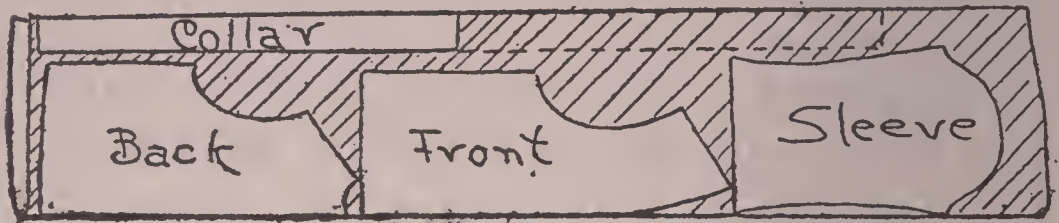


Fig. (66) The pattern for the Eton jacket placed on the goods

gram, Fig. 66 shows the Eton coat pattern placed on the goods folded double lengthwise. This too is just a sample diagram. You may have to vary the position of the pieces to make them fit the width of your goods.

Making an Eton Jacket: If the jacket is cloth, it ought to be reinforced with canvas at the front. The dotted lines in Fig. 67 show the shape to cut the canvas. Baste canvas to coat as described in making semi-fitted coat. Join the shoulder seams, pressing them open. Then tape the neck and front edge.



Fig. (67) Marking for the front facing

Reinforce lower edge with canvas as described in making semi-fitted coat. A bias fold of satin can be used for the collar. Stitch across the ends, turn it right side out and gather it slightly across the back of the neck. Otherwise it will roll very high at the back of the

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neck. Stitch both edges of collar to coat. Roll the raw edges of the seams onto the wrong side of the coat and catch them to the canvas. Turn up the lower edge of coat and tack to canvas stay at bottom. Fold in the front edge of the turned-up portion and fell it over the raw edge of the revers.

In cutting lining allow pleat at center-back. Baste the pleat in place and close the underarm seams. Pin the lining to the coat, smoothing out all wrinkles. Tack to the coat along the underarm seams. Baste it around the armhole. At the shoulder smooth the back lining over the seam and tack it to the seam. Turn under the lining at the neck and fell it in place. Also turn under the front and lower edges and fell them down. Last of all turn under the free edge at the shoulder and fell it.

A flowing sleeve as illustrated on the Eton jacket is cut usually in just one piece and is very simple to make. After closing the sleeve seam and the seam in the sleeve lining and pressing them open, stay the bottom of the sleeve with a bias strip of canvas placed a seam's width in from the lower edge. Catch canvas to sleeve and tack seam back on it. Line sleeve and sew sleeve to coat as de-

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*Fig. (68) A box coat is a good style for either
tweed or serge*

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scribed in making semi-fitted coat.

Box-Coat: A plain box coat is always in good style for the young girl. A conservative model is shown in Fig. 68. Such a style might be copied either in serge or a coarse wool such as tweed or homespun. It is also a favorite style for wool jersey. Linen and silk suit coats, too, are made in box style.

Making a Box Coat: You will have a good result if you follow the general rules for making a coat given in the first part of the lesson. However, here is a short cut which tailors sometimes take. Right after joining the canvas facings to the coat. Stay the under collar with canvas and sew it to the coat. (See Fig. 69.) Then join the cloth top collar to the cloth facing. (See Fig. 70.) Place these pieces on the right side of the coat and stitch along the front edges across the notch in the collar and revers and around the outer edge of the collar.

When the facing is turned onto the wrong side, roll the joining of the seam onto the wrong



Fig. (69) *The collar joined to the coat*

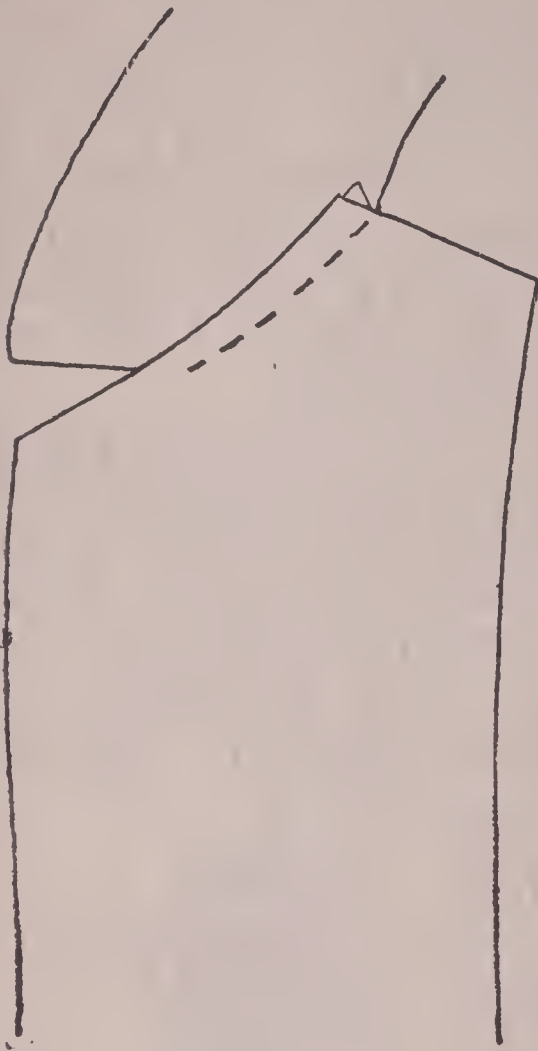


Fig. (70) For a quick finish join the outer collar to the front facings

side and catch it as in Fig. 71.

And here is a hint for staying the coat so it will hold its shape. After the pocket is finished, slip-stitch tapes from the corners to the armholes on the wrong side of the garment. (See Fig. 72.)

A Flaring Coat:

A loose short jacket, such as is shown in Fig. 73 is made in about the same way as an Eton jacket.

Choose a soft medium weight material for such a coat. Velour, broadcloth, serge and fine twills are more appropriate than tweed.

Often such coats are made without interlinings or stays except the front cloth facings. However, if following this plan, you must be

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careful not to stretch the goods. Or, stay the front edge with narrow linen tape before stitching the cloth facing in place and omit the canvas facing.

Line the collar



Fig. (71) Roll the joining of the seam onto the wrong side of the coat

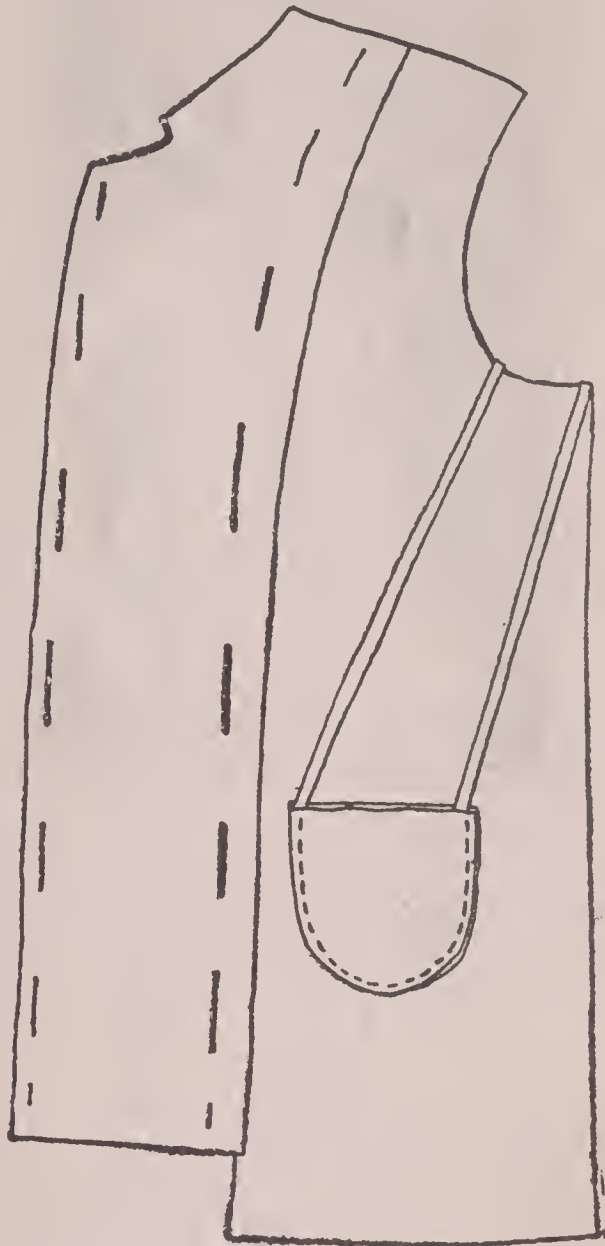


Fig. (72) Stay the pocket with tape

and sew both thicknesses to the neck edge of the coat. Then fell the lining in place. (See Fig. 74.)



Fig. (73) Another young girl style—the flaring jacket

Top Coat: A conservative style top coat is shown in Fig. 75. The soft pile fabric coatings of the bolivia family would be attractive for such a style. Or, you might use a soft velour or even a serge, if it were a spring coat you were making.

Making the Top Coat: The thing to remember in working on heavy goods is to trim all seams, cut off corners of seams diagonally before turning them, and press all edges before stitching the second time in order

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to keep edges thin. Cut canvas interlining to extend down front and across to center of armhole. Lap the edges at the dart in the canvas and stitch back and forth across the dart. This gives a flat finish. Take up dart at shoulder of coat. Press the canvas and the front. Then baste canvas to front, catch it to revers with padding stitches, tape coat and stitch cloth facing to front as described in making Norfolk jacket. Close shoulder and underarm seams and press them open. Reinforce under collar with canvas, catching the canvas to the entire collar with padding stitches. Join under collar to coat and then sew on top collar as described in Norfolk coat.

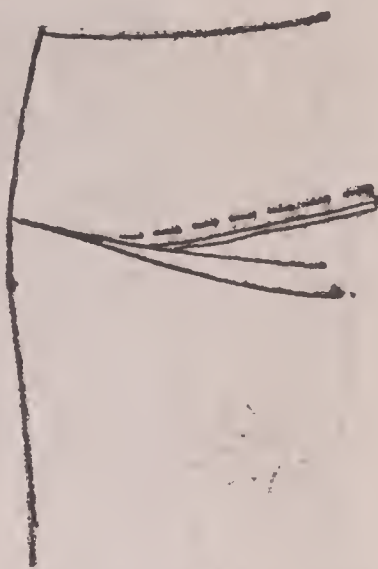


Fig. (74) Slip stitch the lining over the joining of the collar and coat

Stay lower edge of coat with canvas, as described in making semi-fitted coat. Next finish the pockets and the belt. Cut the belt lining a trifle narrower and the pocket lining a trifle smaller than the outside. Make belt. Try on coat to locate position of belt and pockets. Stitch pockets flat to coat, running



Fig. (75) A top coat suitable for soft weave fabrics.

stitching about one-half inch in from sides and bottom.

Use the coat pattern as a guide in cutting lining, allowing for a pleat at the center-back. Take up the dart at the shoulder, cat stitching it on the right side of the lining. Baste pleat in place at back of coat and cat stitch it three or four inches, starting at neck. Join lining to coat as described in making semi-fitted coat, and make sleeve and join it to arm-hole as described

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(Fig). 76 *A wrap such as this might be made of crepe silk or soft woolen*

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in making peplum coat earlier in lesson.

Wrap: Here is a garment which might be made for day time or evening wear. (Fig. 76.) You can have it as elaborate or plain as you choose. If made of a fine velour and lined with brocade it would serve for both afternoon and evening.

The same style would make a nice summer wrap of crepe silk.

It is also suitable for the bolivia coatings.

Cutting the Wrap: I have had a sample diagram illustrated to show you that even a wrap pattern can be fitted closely together if you take the time in placing the pieces. Fig. 77 shows the pattern placed on the goods



Fig. (77) The pattern for the wrap placed on the goods

folded double lengthwise. Fold your goods and see how nearly you can fit the pieces together.

Making the Wrap: The yoke will need reinforcement of some description. If the wrap is silk, coarse lawn is sufficient, but for a cloth wrap light weight pliant canvas is none too heavy.

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Cut the interlining the same shape as the outside yoke with seams. Baste the interlining to the wrap and close the shoulder seams. Then cut off the canvas or lawn close to the stitching in the seams and press the seams open. Tape around the neck, placing the tape a seam's width back from the edge. After the tape is caught in place, cut off the lawn or canvas which projects beyond the tape at the neck.

The front of the lower section also needs reinforcement so there will be something to sew the buttons to. Use the same material as the interlining of the yoke, cutting it to fit the front. (See Fig. 78.) Baste this to the front and tape along the front edge, placing the tape a seam's width back from the edge. After the tape is caught in place cut off the lawn or canvas which extends in front of the tape.

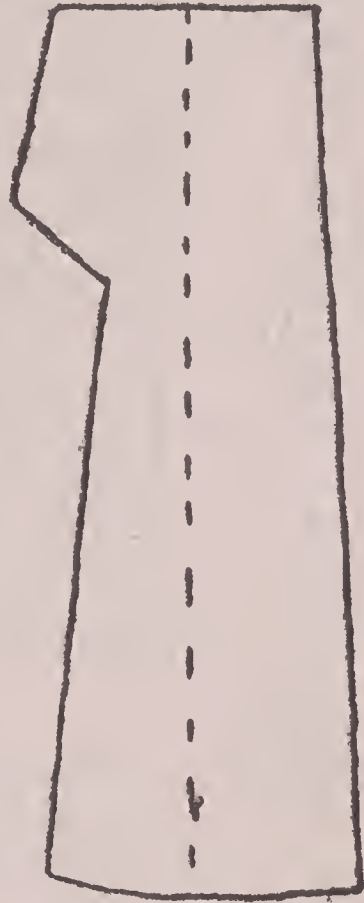


Fig. (78) The wrap pattern marked for the front facing

Close the underarm seam and side joining. Reinforce

the opening where the hand comes out with a bias strip of the interlining, placing it a seam's width back from the edge, and reinforce the bottom as in making coats. Roll the edges at the front, bottom and hand opening over the interlining and catch them down. Sew loops of braid securely to right front edge. (See Fig. 79.) Close the underarm seams in the lining of the lower section and press the seams open. Pin the lining in place. Then turn under the front and lower edges and the edge around the hand opening, and fell them down. Tack the lining to the outside at the underarm seams and baste it across the top. Then gather the top and join to yoke. Turn the raw edges up into yoke, baste, press, and stitch the second time, running the stitching one-quarter of an inch from bottom of yoke.



*Fig. (79)
The loops
sewn to the
front*

The next step in making the wrap is to finish the collar. Cut an interlining of lawn or canvas, using the collar pattern as a guide. Baste the interlining to the outside collar. Then stitch the collar lining to the outside collar at sides and

bottom. Cut off the edge of the interlining that projects in the seam and turn the collar right side out. Press the collar and then gather it across the back of the neck. Join collar to neck. Roll the raw edges onto the wrong side and catch them down.

Close the shoulder seams in the yoke lining and press them open. Pin the lining in place, turn under the edges and fell over the raw edges at the neck, front and bottom. Tack the lining to the shoulder seams. Sew buttons to the left front to match the loops.

Raglan Top Coat: Tweeds and other heavy worsteds are often made with raglan sleeves, as shown in Fig. 80. It's a style that is especially good for knock about wear and sports. Such a coat is best made without trimming. The pockets may be in patch or slash style. The collar is usually in plain notch style or convertible. Usually the belt is a narrow leather one. Use bone or leather buttons.

The one point of difference between a regulation top coat and a raglan top coat is the sleeve. In the raglan coat the seams are double stitched as shown in Fig. 81. The sleeve linings are joined to the side sections of the lining before the lining is put in.



Fig. (80) Tweed coat in raglan style

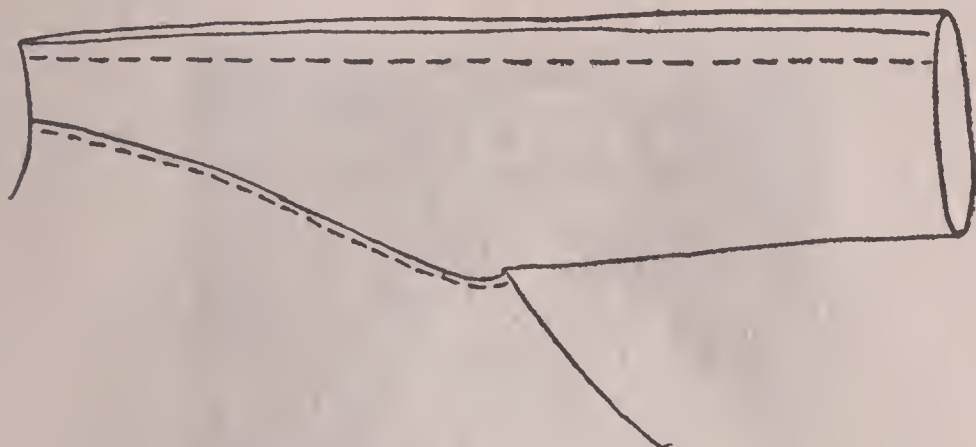


Fig. (81) The stitching of a raglan sleeve

Short Cape: In cutting a short cape such as shown in Fig. 82, make the lining a trifle smaller than the outside. Then the lining can be stitched to the outside, holding it to the exact shape of the outside. When finished the outside will roll over the edges of the lining and hide it. If the lining were large or even the same size it would sag below the cape and show.

Of course, if you prefer, you can tape the edges of the cape, rolling a seam's width of the goods onto the tape and catching it in place. Then turn under the raw edges of the lining and fell it in place.

Line the collar, sew it to the outer cape at the neck and fell the lining over the raw edges.

Long Cape: Fig. 83 shows a long cape made out of a straight piece of material



Fig. (82) A short circular cape

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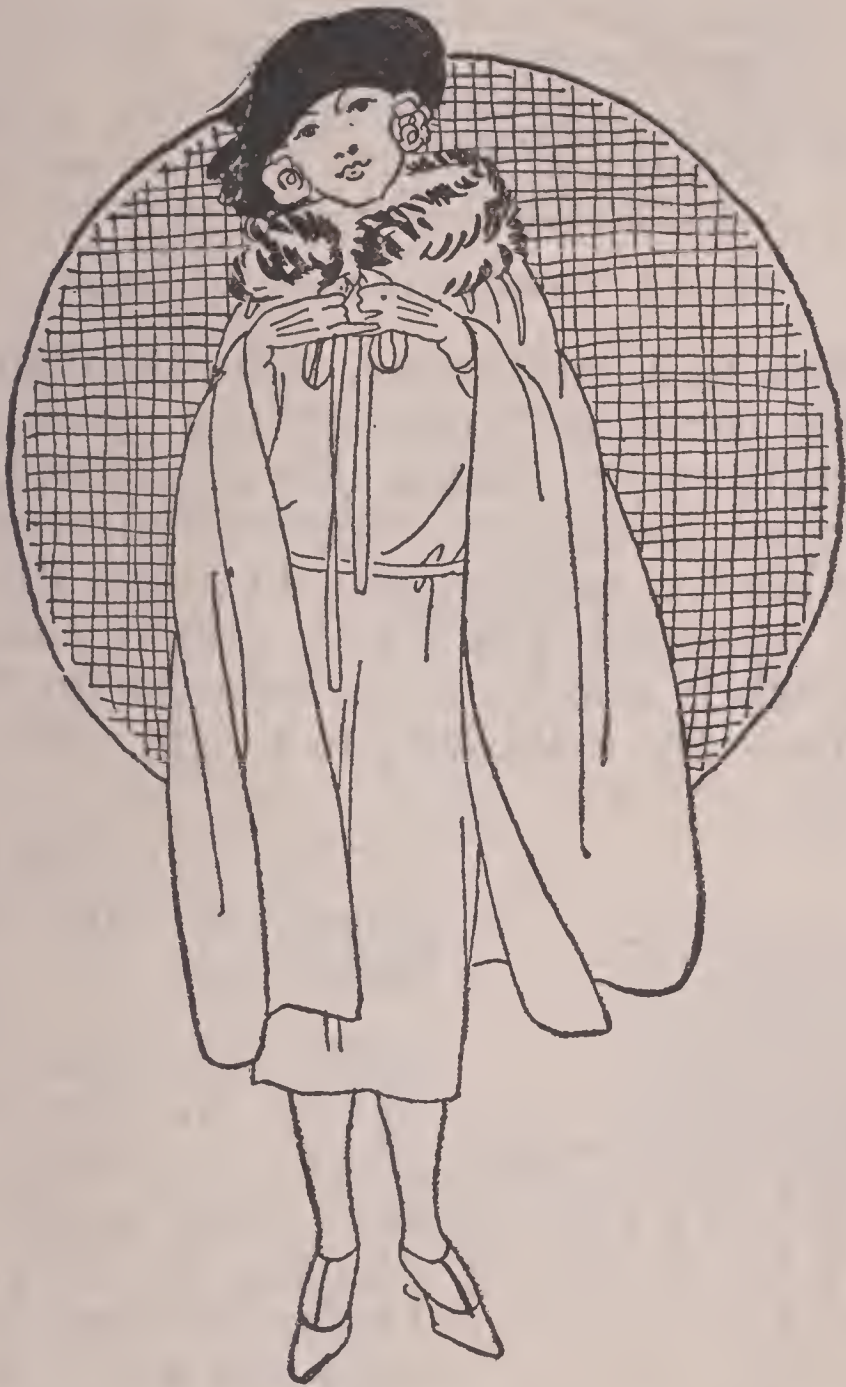


Fig. (83) A long cape made from a straight piece of goods

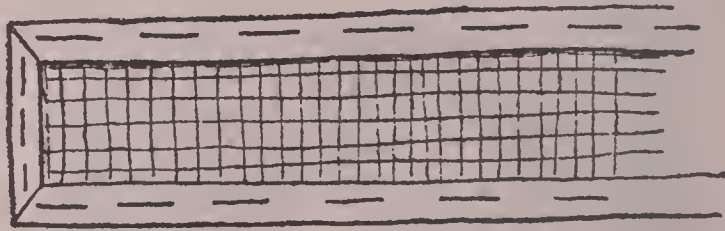


Fig. (84) The collar lining sewn to the canvas

gathered to a band collar. Because the edges are the straight thread of the goods it is especially easy to make. It's a practical style for velour, broadcloth, serge or a pile coating. It makes up prettily, too, in crepe silk. A black crepe silk lined with a light shade of crepe silk is nice for street wear in the warm weather. Or, make it up in a light taffeta for evening.

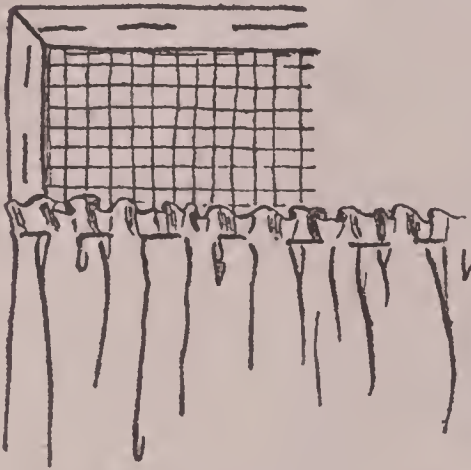


Fig. (85) Sewing the cape to the foundation collar

The cape can be lined the same as a short cape.

Roll the edges of the collar lining over a piece of canvas and tack them in place as shown in Fig. 84. Gather the top of the cape and sew it to this collar foundation as shown in Fig. 85. Then

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tape the edges of the fur collar and slip stitch it in place.

Boy's Coat with Raglan Sleeve: A



Fig. (86) Little boy's tweed coat

A COMPLETE COURSE IN DRESSMAKING

small boy's coat suitable for tweed or worsted is shown in Fig. 86. Here too, the construction is about the same as the coats which have been described in the first part of the lesson. Diagram 87 shows the pattern placed on the material.

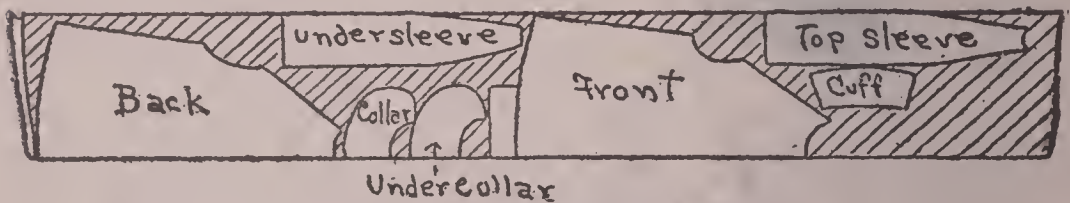


Fig. (87) *The little boy's coat pattern placed on the goods*

Making Boy's Raglan Coat: The fronts of a boy's coat need reinforcing with canvas. Use the front pattern as a guide in cutting the canvas. Cut off the seams at the front, neck and armhole edges of the canvas. Baste the canvas to the front, catch it to the material across the lapel, tape the front and stitch cloth facing in place as described in making the women's coats.

Close the top seam of the sleeve, making it a double-stitched seam with the raw edges turned toward the back. Also close the under sleeve seam, pressing this seam open. Finish the cuff and lower edge of sleeve and join cuff to sleeve as described in making coat with peplum. Close underarm seam of coat and

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press it open. Then join lower portion of sleeve to armhole, and shoulder sections to front and back of coat. Double stitch shoulder seams, turning raw edges up, but make a plain seam around the lower armhole, turning the raw edges into the coat and pressing them in place. Tape around the neck of the coat. Reinforce the under collar with canvas, stitch it to the neck and join the top collar to coat as described in making Norfolk jacket. Stay bottom of coat with strip of canvas as described in semi-fitted coat.

Use the coat pattern as a guide in cutting lining, allowing for a pleat at the back. Baste the pleat in place and cat stitch it at top. Close the underarm seams in the lining and press them open. Pin the lining to the coat, turning it under at the front, neck and lower edges, and felling it to the coat. Catch the lining to the seams at the joining of the shoulder and lower sections, also at the armhole and underarm seams. Close the upper and under seams in the sleeve lining, and press them open. Turn the sleeve wrong side out, slip the lining over the sleeve, matching the seams, turn under the lower edge and fell it over the raw edges at the bottom of the sleeve. Tack the lining to the sleeve at the

seams. Turn under the raw edges at the lower armhole and joining of the shoulder and lower sections, and fell the lining down. Also fell the lining over the raw edges at the neck.



Fig. (88) A little girl's double breasted coat

A boy's coat always closes with the left front lapping over the right front.

A Little Girl's Top Coat: A top coat for a little girl as shown in Fig. 88 is finished the same as a woman's top coat, except that the canvas stays need not be as heavy.

In making a little girl's coat with a yoke, as shown in Fig. 89, line the lower part and join it to the lower edge of the outside yoke. Then sew the front edges of the yoke



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lining to the front edges of the outside yoke. (See Fig. 90.) Turn the yoke into its finished position and fell it in place.

If a coat is to be finished without a lining, cut the cloth facing to extend across to the armhole in the front, letting it take



Fig. (89) Yoke coats are dressy for little girls

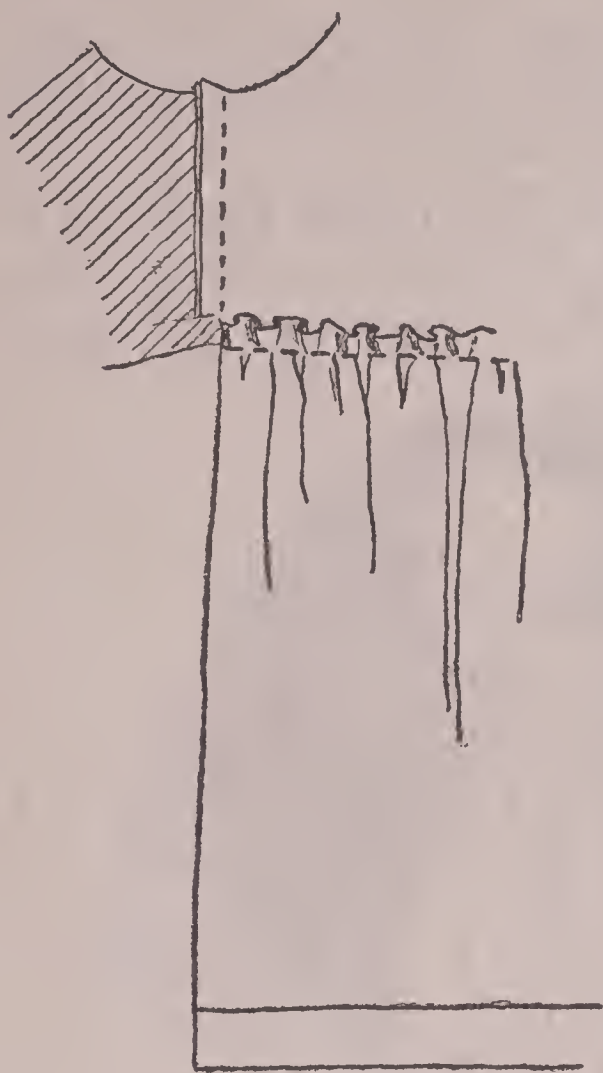


Fig. (90) The yoke and lower coat joined

about the same line as the canvas interlining, or cut the upper portion of the cloth facing to extend two inches below the armhole.

Cut a shoulder yoke for the back that will match the front facing below the armhole or, if the front facing takes the line of the canvas, cut the back yoke to extend about half-way down the armhole. Bind the back edge of the front facing and

the lower edge of the back yoke before joining to coat. Join the facing to the shoulder yoke at the shoulder and the underarm if it extends below the armhole.

At the neck fell the collar over the raw edges of the facing and yoke. Fell the facing

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and yoke over the raw edges at the armhole.

If they do not extend all the way around the armhole, bind the remaining raw edges at the underarm before joining the seam and bind the bottom of the coat before turning it up.

A Word of Caution about Finishing Velvet Coats: Do not put an iron on velvet; the seams can be opened by steaming. Lay a hot iron upside down, cover with a damp cloth and run the seam along the point of the iron.

You will have found out probably from reading this Lesson that all coats are similar in construction and finishing. No doubt the making of your first coat will seem tedious, but if you think of each step of the making separately and not of the coat as a whole the making of a coat resolves itself into a simple matter.

The mistake the novice often makes is to attempt to rush the first part of the making and slight the pressing and the fitting. This is always disastrous.

Learn to work as the best tailors do—make a test, baste and press all seams and edges before stitching, and try on the coat often.

TEST QUESTIONS

Before leaving Lesson VII, see if you can answer the following questions. It's good practice to write your answers and compare them with the lesson.

How can you prevent the edges of a coat from stretching?

What is a canvas interlining for?

Are the sleeve and lining stitched to the armhole at the same time?

What is the difference between a notch collar and a peak lapel?

How is a canvas facing fastened to revers?

What makes a coat poke out in the front?

What is wrong with the fit when a coat swings to the back?

Why is it necessary to allow a pleat at the center-back of a coat lining?

How do you finish the seams of an unlined coat?

How are the seams in a raglan sleeve finished?

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